



Thomas Carlyle

Second Series

LESSONS IN LITERATURE
FOR
ENTRANCE EXAMINATIONS
1894

BY

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PREFACE.

The favorable reception accorded the first series of Lessons in Literature for Entrance Examinations (1892-3) has induced the editor to undertake the preparation of a second series of Lessons intended to meet the needs of pupils taking the Entrance Examination of 1894.

The plan of the second series of Lessons varies scarcely at all from that followed in the first. These Lessons will be found to cover the Selections prescribed for special study for 1894, and to contain: (1) INTRODUCTIONS that will put teacher and pupils *en rapport*, when the class is about to study the selection. (2) EXPLANATORY NOTES, covering all difficulties that lie in the way of a full interpretation and appreciation of the selections. (3) QUESTIONS AND EXERCISES, such as the practical teacher would ask and give in his every-day school work. (4) BIOGRAPHICAL SKETCHES of authors, wherever needed. (5) PORTRAITS OF AUTHORS, which will, it is hoped, add a livelier human interest to the cold details of biography. (6) ENTRANCE EXAMINATION PAPERS IN LITERATURE of the Department of Education of Ontario.

Nothing consequently has been omitted that would aid in the preparation of the prescribed selections, in accordance with the regulations of the Department of Education respecting the teaching of Literature, which may here with propriety be quoted:—

“The object of the study is to secure the pupil's intelligent comprehension of and familiarity with the lessons in the Reader. To this end, he should be taught to give for words or phrases meanings which may be substituted therefor, without impairing the sense of the passage; to illustrate and show the appropriateness of important words or phrases;

to distinguish between synonyms in common use ; to paraphrase difficult passages so as to show the meaning clearly ; to show the connections of the thoughts in any selected passages ; to explain allusions ; to write explanatory or descriptive notes on proper or other names ; to show that he has studied the lessons thoughtfully, by being able to give an intelligent opinion on any subject treated of therein that comes within the range of his experience or comprehension ; and especially to show that he has entered into the spirit of the passage, by being able to read it with proper expression. He should be required to memorize passages of special beauty from the selections prescribed, and to reproduce in his own words the substance of any of these selections, or of any part thereof. He should also obtain some knowledge of the authors from whose works these selections have been made."

The editor regrets that the pressure of school work has prevented one or two valued contributors to the first series from writing lessons for the present series. Nevertheless, the corps of contributors will be found representative of our best English teaching. The preparation of lessons by various hands will place at the command of teacher and pupil a harvest of methods of teaching and studying literature which cannot fail to be suggestive, stimulating, and helpful ; in the certain hope of which, the editor commends the volume to the attention of teachers and pupils of Fourth Book Classes.

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ENTRANCE EXAMINATION IN LITERATURE.

"The examination in Literature will be based partly on prescribed selections from the authorized Fourth Reader, and partly on the remaining lessons in the same Reader. In addition to selections specially prescribed for memorization, the candidate will be expected to have memorized passages of special beauty from the other lessons of the Fourth Reader."—*Regulations.*

LESSONS IN LITERATURE FOR ENTRANCE EXAMINATIONS.

III.—LOSS OF THE BIRKENHEAD.

SIR FRANCIS DOYLE.

I.—THE FACTS OF THE CASE.

To understand this piece of verse, we must pick out the historic kernel of fact from the poetic invention. In order to do so, the following extract is made from *The Annual Register* of 1852, pp. 470 to 471 : and another version of the same incident is printed in this place. The poem itself does not bring out the essential facts with sufficient emphasis :—

“—The *Birkenhead* was ordered to take out detachments to reinforce the several regiments serving at the Cape. She sailed from Queenstown on the 7th of January and arrived at Simon's Bay on the 23rd of February.” The troops on board were details of the 12th Lancers, the 2nd, the 6th, the 12th, the 43rd, the 45th, the 60th Rifles, the 73rd, the 74th and the 91st Regiments : in all, 488 officers and men, 20 women and children, and 130 of a crew. “The *Birkenhead* sailed on the 25th, about 6 A.M., for Algoa Bay. At 8 P.M. the ship's course was duly pricked off on the chart, within False Bay ; and the man at the helm received directions how to steer. A leadsman was on the paddle-box and look-out men were placed ; the night was fine, starlight, and calm, but a long swell setting in on shore ; the land was distinctly visible on the port bow. About ten minutes before two A.M., the leadsman got soundings in 12 or 13 fathoms, the ship then going at 8 knots ; before he could get another cast of the lead, the ship struck on a precipitous rock with two fathoms under the bow and 11 under the stern.

The Master-Commander of the ship, Mr. Salmond, rushed on deck, ordered the small bower anchor to be let go, the quarter boats to be lowered, and to lie off alongside the ship ; the paddle-box boats to be got off, and a turn astern to be given to the engines. This last seems to have been a fatal measure, for as the ship backed from the rock, the water rushed into the large orifice made by the concussion, and the ship striking again, the whole of the plates of the foremost bilge were “buckled up” and the partition bulkheads torn asunder. The conse-

quence was, that in a very few minutes the forward compartments and engine-rooms were filled with water and a great number of the unfortunate soldiers were drowned in their berths. In the meantime Mr. Salmond and his officers and the commanders of the military were doing their duty on deck with heroic composure.

"No more than three boats which were deeply laden with 78 persons were all that were actually available for 630 persons. In ten minutes after the first concussion, and while the engines were still turning astern, the ship, as stated, struck again under the engine-room, bilging the side several feet, and tearing open the bottom. Instantly the ship broke in two abaft the main mast; the bowsprit sprang up into the air towards the foretopmast; the funnel went over the side, and the fore part of the ship sank instantly; the stern part, now crowded with men, floated a few minutes longer and then sank, leaving the maintopmast and topsail yard only visible above the water. To this awful moment the resolution and coolness of all hands were remarkable—"far exceeding," says Captain Wright, "anything that I thought could be effected by the best discipline; everyone did as he was directed, and there was not a murmur or a plunge until the vessel made her final plunge. All the officers received their orders and had them carried out, as if the men were embarking instead of going to the bottom; there was only this difference, that I never saw any embarkation conducted with so little noise and confusion."

The Birkenhead.

Amid the loud ebriety of War
With shouts of "la République" and "la Gloire,"
The Vengeur's crew, 'twas said, with flying flag
And broadside blazing level with the wave
Went down erect, defiant to their grave
Beneath the sea. 'Twas but a Frenchman's brag,
Yet Europe rang with it for many a year.

Now we recount no fable; Europe, hear!
And when they tell thee England a fen
Corrupt, a kingdom tottering to decay,
Her nerveless burghers lying an easy prey
For the first comer; tell how the other day
A crew of half a thousand Englishmen
Went down into the deep in Simon's Bay.

Not with the cheer of battle in the throat,
Or cannon-glare and din to stir their blood,
But, roused from dreams of home to find their boat
Fast sinking, mustered on the deck they stood,
Biding God's pleasure and their chief's command.
Calm was the sea, but not less calm that band
Close ranged upon the poop, with bated breath
But flinching not, though eye to eye with Death!

Heroes ! Who were those heroes ? Veterans steeled
 To face the King of Terrors mid the scaith
 Of many an hurricane and trenchèd field ?
 Far other : weavers from the stocking-frame ;
 Boys from the plough ; cornets with beardless chin,
 But steeped in honour and in discipline.

Weep, Britain, for the Cape whose ill-starred name
 Long since divorced from Hope suggests but shame,
 Disaster, and thy captains held at bay
 By naked hordes ; but as thou weepest, thank
 Heaven for those undegenerate sons who sank
 Aboard the Birkenhead in Simon's Bay !

Sir Henry Yule, 1820-1889.

In *Lyra Heroica*, p. 262 f. London : 1892.

II.—NOTES AND COMMENTS.

1. 1.—*Right on our flank.* At one side : "flank" is correct enough in the mouth of a soldier, speaking of a sunset at sea. The statement that the sun set on their "flank," and not ahead or astern, helps to show that the ship was sailing north or south. In the *Ancient Mariner* Coleridge indicates the course of the vessel by the verse—

" The sun came up upon the left
 Out of the sea came he !
 And he shone bright and on the right
 Went down into the sea."

That is, the ship was sailing due south.

1. 2.—*Dark repose.* The writer wants to make us understand that it is night and dark night at the time of the disaster. In the first line he puts the word "crimson" and in the second the word "dark" to suggest the brilliance of the sunset, and the rapid fall of night, immediately after, as if we actually saw it. Any accident seems more terrible at night. "Deep" calls up the idea of danger if the ship struck. "Repose" suggests the deep calm of the sea, in which the steady roll of the swell was like the heaving of the breast of the sleeper.

1. 3.—*When like the wild.* Tennyson has the same idea better put in *The Princess*—

" Then rose a cry as of a city sack'd."

As late as the Peninsular War, at the beginning of this century, English soldiers were allowed to plunder captured cities, and insult helpless women. "Sacking" a town is no longer a lawful act of war.

l. 5.—This line explains why the cry of women rose. "Stout" ship means strong.

l. 7.—*Her timbers thrilled.* These two lines insist on the violence of the shock on grounding. The *Birkenhead* was at the time of the disaster going closer in shore than she should, in order to bring the soldiers sooner to Zululand, where they were needed badly in one of England's "little wars." The night was calm and clear, and she was going at full speed when she struck. The whole frame of the vessel trembled violently, as the nerves of the body do when we are badly hurt, or frightened, or greatly excited.

l. 9.—*like base cowards.* Planks drifting away from a wreck can hardly be compared to bad soldiers who show the white feather in the crisis of a battle. "Ever," continually. "Leave their ranks," run away; "break their ranks" would be stronger. What the writer has in mind is the fighting line breaking up at the charge; "the rush of steel", that is, a hand to hand struggle with spear and sword.

l. 14.—*white sea brink.* The long swell of the sea on reaching the shallow water would form a foaming line of breakers along the beach.

l. 16.—*She was about to sink.* According to the *Annual Register* the *Birkenhead* went down in 20 minutes.

l. 17.—"*Out with those boats.*" Such an appeal was made, but not precisely in these terms. As the ship broke in two and the afterpart sank, the commander of the *Birkenhead* cried, "All who can swim jump overboard and make for the boats," but in the words of Capt. Wright, one of the survivors, "We begged the men not to do as the commander had said, as the boats with the women would be swamped. Not more than three made the attempt." The verse sounds unpleasantly inflated and unreal.

l. 22.—*On land and sea.* "Colors," the two flags that are the distinctive badge of each regiment. They bear the regimental

emblems, device, and the names of battles through which they passed. The soldiers' devotion to the flag is proverbial. We had our own good name as English soldiers to keep from disgrace, and the fame of our regiments to keep unsullied. As a matter of fact details of different regiments, such as the 91st, were there.

1. 26.—*gave the word.* The regular army phrase for "ordered," "gave the order."

1. 27.—*Formed us in line.* Also a technical phrase. The men were made to take their places on the after-deck, as if on parade.

1. 29.—*By . . . seek.* Much condensed. No one thought of seeking escape by a disgraceful exercise of strength ; that is, the men might have taken forcible possession of the boats, and left the women and children to drown.

1. 30.—*Our post to quit.* That is, the very opposite is strongly emphasized. We were trained *not* to quit our post ; we were taught *not* to injure helpless women and children.

1. 33.—*The oars ply.* The boats are rowed to the shore, only two miles away, and come back for fresh loads from the ship.

1. 35.—*Still.* But yet. "Steadfast," firm in mind, unhesitating.

1. 36.—*What follows, why recall?* Why recount the events of the sinking of the ship and drowning of the men ? It is enough to know that they died like brave men. There is here a fine touch—to do one's duty and talk little about it is surely noble spirit.

1. 37.—*bloody surf.* Because many soldiers and sailors were torn by sharks. See line 14. "Purple tide" refers to the same thing. Out of 638 persons 184 reached the shore.

1. 38.—*They sleep as well.* From the similar appearance of the sleeping and the dead, we often speak of death as sleep. The softer phrase partly makes the thought of death less terrible. The term is sanctioned by Christian usage : it implies the hope of awakening to renewed life—

"Duncan is in his grave.

After life's fitful fever, he sleeps well."—*Macbeth*, iii., 2.

"And when he had said this, he fell asleep."—*Acts* vii., 60.

Carrying the idea of death as a sleep still further, we think of the

dead being comfortable or the reverse, as if the corpses could feel. The churchyard is quiet; our friends will rest well there. The ocean is stormy, unresting; they cannot be at peace there.

l. 40.—*wild grave*. Not quiet or peaceful, like the conventional churchyard. "And the sea gave up the dead that were in it."—*Rev. xx., 13*.

l. 41.—*like stars*. We must remember that a soldier is supposed to be speaking, and the reference is probably to military decorations, many of which are actually in the form of stars. Their wounds shall be their glory.

l. 42.—*Joint-heirs with Christ*. See *Romans viii., 17*. The men who died for the weak and helpless are to inherit the glory of the risen Christ, and inherit it along with him ("joint-heirs"); for they have done as he did.

"Inasmuch as ye did it unto one of the least of these my brethren, ye did it unto me.

l. 43.—*not in vain*. Their lives were not sacrificed needlessly, for the women and children were saved; and the world is richer by another example of men who knew how to die.

III.—QUESTIONS AND EXERCISES.

The questions in the poem are in a great measure covered by the preceding notes and comments. In addition to these the pupil should form clear pictures in his mind embracing the details of each scene in the catastrophe: (1) The *Birkenhead* before the shock; (2) The scene immediately after she strikes: as regards (a) The steamer itself; (b) The soldiers and crew; (c) The sea about them; (d) The cry of the cowards; (3) The restoration of discipline, and manning the boats; (4) The sinking of the ship. The writing of a prose paragraph on each division would help to a clear conception of the different scenes. Too great care cannot be taken to enforce the cowardice of the one who "was no officer of ours," and "such loose babblers," and the heroism of the men "formed in line to die."

IV.—HINTS ON TEACHING.

This is a poor piece of verse. The narrative is not vivid or strong. There are few of those splendid phrases that take hold of us, and once heard are never forgotten. In some places, there is a distinct drop in the style, as—

“ . . . and it was clear
She was about to sink.”

The ten lines following are false in feeling. No hero talks in this strain about his deeds. Men who faced death, like the troops on the *Birkenhead*, never by any chance brag about it, or reach a state of mind in which they give utterance, in any form, to the idea, “Our English hearts beat true,” for this is praising themselves. Fine sentiments, about *themselves*, and their own actions, do not occur to really brave men; courage and self-respect go together. The redeeming points of the poem—and these the teacher must emphasize with whatever power he has—are the nobility of the theme, and the warm glow of enthusiasm the writer feels for this sublime act of self-devotion. The heroic conduct of the soldiers could be compared with that of the sailors on board the ill-fated *Victoria* during the recent naval disaster.

The poem should not be taught in a minute fashion. It would be idle to spend time in examining the diction closely; for close study will only reveal more and more defects in composition, and it is not wise to make young minds critical, or teach them the art of fault finding. The poem should be studied as a whole. It should certainly *not* be committed to memory: it does not deserve it; but the circumstances and details of the disaster should be impressed on the minds of the class. Nor should the class be burdened with any facts regarding the life or personality of the author: they are second in importance to understanding the facts in the case. The note in the Reader will be sufficient to satisfy any curiosity concerning the author. It is impossible to teach this lesson in literature without encroaching on the domain of ethics and of history. Two things must be kept before the minds of the pupils: First, that the tale is in all respects true. Children like to know this, and are much more

impressed by a tale that can be vouched for than by one they know to be fictitious. Second, that though war is an evil, it is sometimes necessary ; and that a military life is the only one that develops the sort of character which obeys orders unhesitatingly, whatever the consequences may be. The same blind obedience to orders gave us the charge of the Light Brigade and "many an unsung Thermopylæ."

A. M. M.

XI.—THE EVENING CLOUD.

JOHN WILSON.

I.—INTRODUCTION.

This poem may be found somewhat difficult by youthful minds, because of the rather far-fetched character of the comparison that constitutes its thought. To realize this comparison in the mind, it is necessary first to realize the elements that go to make it up; namely, the evening cloud and the soul winging its way to heaven. To make sure that the elements of the comparison are clearly realized by the class, it will be found most profitable to require from them, before the printed poem is introduced, a word-picture of a summer sunset, taking care that they have been asked to notice the sunset for a day or two before the lesson comes up. Their picture can be made by the teacher's suggestion to include the glorious coloring of the west, the stillness of nature except for the breath of the evening breeze, the white cloud tinged with crimson floating slowly over the sky and mirrored in the glassy lake below. This done, the class will be asked, "If you had to say what this cloud reminded you of, what it was like, what it resembled, what answer could you give?" They will probably give answers more or less unsatisfactory; but let them have time to feel the difficulty. Then the teacher will find occasion to say that a Scotch poet once saw just such an evening cloud as they saw, and it reminded him of something different from anything they thought of. Let us see, he will add, just *what the poet saw* and *what he thought of*. The poem will then be read, and the class will be called upon to satisfy themselves from the poem as to the following:

II.—QUESTIONS AND EXERCISES.

WHAT THE POET SAW. [He saw the cloud "cradled," that is, *slowly moving*, and low down, in the west. The cloud was white as snow, but yet beautifully fashioned, patterned perhaps like the

finest needle-work ("braided"). A flush of crimson from the red of the west just tinted ("tinged") its whiteness.] Where was he standing? Had he long stood there? What was he doing? What did he see standing there? [He saw "the glory," that is, the cloud with its glorious coloring, slowly floating over the sky, and on the placid surface of the lake before him he saw the picture of the cloud mirrored.] Have any of the class noticed objects mirrored in water in that way? What were they? [Elsewhere our poet has a very pretty picture of a reflection in the water:—

"The placid lake that rested far below,
Softly embosoming another sky."

What is the condition for seeing such? [The absence of such a breeze as would ruffle the water.] What sort of breeze did the poet feel? [It was only a "breath," so that the lake was "still."] What color was the water? ["Radiant," from the reflected light of the west, which it lay "below."] Does the cloud seem to the poet lifeless? [It appears to have life, a "spirit."] What kind of spirit? That of the thunder or rain? [The spirit of peace, signified by the word "tranquil."] Describe its motion. [It was moving slowly ("cradled"), floating gradually towards the west. There was rest even in its motion.] How could that be? [It moved so quietly and peacefully that it appeared to rest even when moving. In a similar way, fine machinery is able to exercise prodigious force with grace and ease, while apparently using no effort, almost resting as it does it.] Describe the action of the breeze. [It was not a steady breeze, it was only a "breath" as it were of "evening." It did not blow regularly, but only now and again ("it chanced to blow"). Consequently it did not drive the cloud roughly before it, but only gently "wafted" it, journeying ("the traveller") towards the west, aglow with the setting sun ("beauteous West").]

WHAT THE POET THOUGHT OF. What did the cloud suggest to the poet? What words are understood before "emblem"? What is an "emblem"? Define it as regards a nation's flag, the rose, the maple leaf, etc. What difference is there between these "emblems" and the emblem of the cloud for the soul? [Wilson regards the cloud as being *like* the soul in many respects; whereas

the flag, rose, maple leaf are purely suggestive terms, not in the least like the objects suggested.] Explain "methought." [It is a compound word—*me* + *thought*, an impersonal verb, and really means '(it) to me seemed.' It is not to be confused with the more common verb to think.] Explain "departed." What color does "gleam" imply? Whence does the gleam come? How does the cloud suggest this gleam? What is the "breath of mercy" that brings the soul nearer heaven? [Read Titus iii. 5, etc.] What is there in the evening scene emblematic of this mercy? Explain "roll." [Here simply "move forward," just as when we say, "The river rolls its waters to the sea."] What are the "gates of heaven"? [Read Revel. xxi. 12, 13, 21 and Matt. xvi. 19.] What is there in the evening scene emblematic of "the golden gates"? Explain "eye of faith." [The understanding and believing man. Read especially such verses as Eph. i. 18 and Heb. xi. 3.] What corresponds in the evening scene to the "eye of faith"? Explain "destinies." What "glorious destinies" does this view of the departed soul reveal to the believer?

Select the words in the poem that would scarcely be used in prose. Select the words that would have a slightly different form in prose. [Note that in poetry one is able ('poetic license') in a certain sense to violate the laws of grammar (cf. 'slow' for 'slowly').] Select the line or lines that you like best.

III.—THE FORM OF THE POEM.

The class will read aloud the poem, marking the accents by beating with the hand as in music, till they notice (1) That the syllables run in groups, each group in general having one unaccented syllable (x), followed by one accented syllable ('),—each group or "foot" being called therefore an *Iambus* and the metre *Iambic metre*. (2) That each line has five of these groups, or is *Pentam'eter* (Gk. *penta*, five). (3) That there are fourteen lines. [These are three characteristics of the *Sonnet*.] They will note in addition (4) that the rimes of the lines are a b a b b c b c d e d e f f, which was almost the form Shakspeare used in his sonnets, and which make this form (or almost this form) to be called a *Shaksperian sonnet*. Compare the rimes with those in the sonnet of the common and usual form on page 302 of the IV. Reader.

IV.—BIOGRAPHICAL NOTE.

John Wilson (1785—1854), better known by the name of "Christopher North," with which he designates himself in the *Noctes Ambrosianæ*, was the son of a rich Scotch manufacturer. He graduated from Oxford, excelling in essays, poetry, and in all sorts of athletic sports. His love of the poet Wordsworth took him to Westmoreland, where he lived for eight years in the brilliant society of not only Wordsworth but also Southey, Coleridge, and DeQuincey. But his fortune was dissipated by his uncle, and forced to adopt a profession Wilson became an Edinburgh lawyer. Law was not so congenial as letters; so that when in 1817 *Blackwood's Magazine* was founded, he became a constant contributor, and for many years was its chief intellectual force. In 1820 he was appointed professor of moral philosophy in Edinburgh university. His works are chiefly *Lights and Shadows of Scottish Life* (1822), *The Trials of Margaret Lyndsay* (1823), *The Foresters* (1825), and *Noctes Ambrosianæ* ('Ambrosial Nights'), which are imaginary dialogues of himself, his uncle, and the poet Hogg (see note to *The Skylark*) during nights spent at Ambrose's Tavern. His poetry is scarcely read to-day; but the memory of the author as a true-hearted, noble, manly character is still cherished.

F. H. S.

XII.—THE TRUANT.



H. S. 19. 1861.

I.—INTRODUCTION.

This lesson is an abbreviated sketch from the second series of the Twice Told Tales. Besides the minor omissions, the compilers of the reader have left out the experiences of the boy and his companion with a group of carpenters and a band of soldiers, whose occupations attracted and delighted the boy till he discovered the likeness of his old master among them. It would be well for the teacher to provide himself with a copy of Twice Told Tales, of which cheap editions abound, not only for comparing the extract with the original, but for acquainting the class with other pieces from Hawthorne. Several of the sketches are admirably adapted for such class-work. David Swan, Little Annie's Ramble, The Town Pump, The Snow Image, may be mentioned. Children cannot fail to become interested, and will obtain as well a glimpse of the deep moral truths embodied in them. This teaching and reading of choice

literature is the only direct means of culture available for school work; it should be broadened and made to conform with the sympathy and interest of the children. Indeed, we must not forget that our main object in teaching literature is to inculcate a fondness for literature. And if a pupil can, from studying this selection, be led into a course of reading in Hawthorne, very effective literary work is accomplished.

The Truant Boy is a parable. It teaches a lesson of life by representations, which, though not actually true, contain nothing contrary to the nature of things. The Allegory has the same object, but is more intricate and involved, and violates probability. The Vision of Mirza is an allegory; the Little Midshipman is a parable. The parables of the New Testament, such as the Prodigal Son and the Sower, are of the same kind as *The Truant*, though more concise, comprehensive and profound. The Fable violates probability in making inferior animals and inanimate objects act as though endowed with speech and reason. Fables, parables, allegories are common modes of composition in the literature of eastern countries.

The first questions that come to our minds in taking up the reading of this sketch are concerned with the boy's name. Where did Hawthorne get it? Why did he choose it? He himself explains. "Because the little boy resembled a flower, and loved to do only what was beautiful and agreeable, and took no delight in labor of any kind." The flower selected is the daffodil, a fitting type of evanescent beauty, and an equally fitting anti-type of labor. Moreover, an old familiar form of the word admits of a suitable contraction.

If the season allows, a specimen of the daffodil should by all means be examined in the class, and the scholars should be encouraged to find out everything possible about this beautiful and interesting flower. A little object lesson of this character assists wonderfully in the teaching of a class.

No wild flower, except the hyacinth, makes so grand a show as the daffodil, during its short life. No flower either, except the lily and the rose, has received more fanciful tributes from classical poets

of all ages. Spenser wrote of them with peculiar affection. He called them, sometimes, daffodilies—

“Thy summer proude with daffodilies dight”—
and in another place—

“Strew the green round with daffadowndilies.”

These names are familiar extensions of the word daffodil, which is, itself, from the French ‘*d’asphodèle*.’

Shakespeare, Shelley, Keats, and Wordsworth all allowed their poetic fancies to hover about this delicately beautiful flower. But the best English tribute to the daffodil is from the pen of Herrick; and in view of the couplet from this poet, quoted at the end of the lesson, the poem might be memorized. It contains a moral pathos of the most touching kind. The poem begins—

“Fair Daffodils, we weep to see
You haste away so soon.”

The jonquils are a closely related species of flower, and the narcissus is a general name embracing varieties of daffodils and jonquils.

II.—OUTLINES OF STUDY.

One of the peculiarities of Hawthorne, as an author, is that he is self-contained. Very seldom do we meet with a quotation or an allusion not readily understood from the context. In this respect he is the very opposite of the other great writer, Washington Irving, who shares with him the highest place in American literature. The story and the language in this lesson are both very simple. The author selected the occupations that offered superficial attractions to the boy. The significance of the details of the parable; the changes from direct to indirect narration; the introduction of new paragraphs, will present material for class discussion. Questions like the following suggest themselves:

III.—QUESTIONS AND EXERCISES.

1. What are the three principal features of the boy's character?
2. Why is Mr. Toil represented as a school-master?
3. What is the meaning of ‘affirmed’? ‘worthy’? ‘character’?
4. What is the use

of 'else' in the phrase 'anybody else in the world?' 5. What has Adam's expulsion from Eden to do with Mr. Toil? 6. What is meant by the harsh voice of Mr. Toil? 7. What excuse did Daffy make his conscience about leaving school? 8. What did Daffy find unpleasant at school? 9. How would his life at school differ from his life at home? 10. How does 'grave' differ from 'sedate?' 'trudging' from 'walking?' 11. Point out what is severe, and what is kind, in the question the stranger asked Daffy? 12. What is meant by 'ingenious disposition'? 13. What is meant by making hay? explain the process at length. 14. What is the meaning of making hay while the sun shines? Apply this proverb to the case of the Truant. 15. Why is farmer Toil more disagreeable than his brother, the school-master? 16. What is the birch rod for? 17. Why is the fiddler represented as coming from France? (In the original his name is given as *Monsieur Le Plaisir*, which means Mr. Pleasure). 18. When does pleasure become toilsome? 19. Why is the idler represented as coming from Italy? 20. What is the meaning of 'torpid'? 21. What is meant by representing that the boy was with the school-master all day? 22. What is meant by the smile of approbation of school-master Toil? 23. What are the good points in the boy's character? 24. What time of the year was it? 25. What was the character of Farmer Toil?

IV.—BIOGRAPHICAL NOTE.

Nathaniel Hawthorne was born in Salem, in the year 1804. He graduated from Bowdoin College in 1825. At an early age he appeared as a newspaper editor and an author, contributing to various periodicals many short stories and sketches. A number of these were collected and published in 1837, under the title of "Twice Told Tales." They were noticed in the North American Review with high praise by Longfellow, and gradually found appreciation from cultured readers. In 1842 another edition appeared with a second collection appended. G. W. Curtis said of them:—"they are full of glancing wit, of tender satire, of exquisite natural description, of subtle and strange analysis of human life, darkly passionate and weird." Hawthorne, being a Democrat, was appointed in 1838 to an office in the Custom House; but in 1841, when the Republicans came into power, he was dismissed; where-

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upon he retired, to live quietly on a farm. In 1843 he married, and for several years lived in an old manse at Concord, where he wrote "Mosses from an Old Manse." Among the masterpieces of his busy life are "The Scarlet Letter," recognized as the greatest of American romances; "Tanglewood Tales," "The Marble Faun." He died suddenly in 1864.

Hawthorne is one of the great masters of English prose. A gentle delicacy characterizes everything he writes; and a pleasing choice of flowing language makes his style peculiarly charming. Unaffected, free, dignified and singularly lucid, his compositions are suitable for the enjoyment of all classes of readers.

E. J. M.

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XVI—THE HUMBLE BEE.



RW Emerson

I.—INTRODUCTION.

The study of Emerson's works require greater intellectual maturity than can be expected in an Entrance Class. Accordingly, it would not be advisable to follow the plan indicated in the lesson from Hawthorne. But before beginning this lesson at all, the teacher is strongly urged to provide himself with all possible information about the humble-bee, and interest the pupils in its habits and life. The poem cannot be fully appreciated without such study.

There are many different species of bees. The best known to us are the humble-bee, or bumble-bee, and the honey-bee. Humble-bees are among the most widely diffused of insects, and are found in greatest abundance in the temperate zone. They gather honey and

wax like the honey-bees, but do not hibernate. Their store-houses,—woolly-looking, egg-shaped cells, familiar to every country school-boy—are the abandoned cocoons of the grubs.

The honey-bee is a much more valuable variety. It is not a native of America, though it is found now, both domesticated and wild, everywhere throughout the United States and Canada.

A manual on bee-keeping is recommended, and if there is a bee-keeper in the section, he should be consulted. The organization of the hive—the queen-bee—the drones—the workers—the rearing of the larvæ—swarming—the gathering of honey—varieties of bees—the care of bees through winter, are some of the many topics of interest and study. Apart from the literary necessity of such work in connection with this lesson, encouragement will be given to an important and valuable industry, the details of which are not difficult to learn. Pupils should be instructed to bring, as in other lessons, specimens of the flowers mentioned in the poem.

II.—EXPLANATORY NOTES.

1. 1.—*Fine humble-bee.* 'Fine' is here opposed in meaning to coarse, and implies that the bee is choice, cleanly and dainty in its habits and life. The word 'humble' as applied to the bee is a different word altogether from the one that means 'lowly.' The former is from the verb 'hum'; and the humble-bee is the bee that keeps humming. The ending 'le' is frequentative, and 'b' is intrusive, as in 'timber' (compare the German *zimmer*), and 'number' (cf. Latin *numer-us*).

1. 2.—*clime.* A poetic word for climate; a tract or region of the earth. "Clime for me," the region I prefer above all others.

1. 3.—*them.* Indefinite in meaning; others; opposed to 'I' in line 5.

Porto Rique. Put, by poetic licence, for Porto Rico, the smallest and most easterly of the Greater Antilles; it belongs to Spain, and with its dependencies, has a population of 625,000. Consult the map.

1. 4.—*heats.* Hot air or weather, high temperature; with this meaning the word admits of a plural.

1. 16.—*Joy of thy dominion.* 'I wish thee,' is understood.

1. 20.—*Epicur'ean.* One who delights in natural and selfish pleasures; from Epicur'us, an ancient Athenian philosopher who taught that the chief end of existence is pleasure.

1. 21.—*I prithee.* 'I pray-thee.'

1. 30.—*color of romance.* With spring the human face appears brighter and the spirit more animated. Life takes on a freshness and charms characteristic of the ideal life of the romantic fancy.

1. 37.—*crone.* Literally 'old woman,' but the poet is thinking of the mumbling garrulous conversation of crones—crooning, and uses the word to call up the humming of the bee, the darling of mid-summer.

1. 43.—*Syrian peace.* The quiet resting hours of the hot mid-day of such eastern countries as Syria.

1. 43.—*immortal leisure.* The life that the ancient poets ascribed to their gods.

1. 47.—*bilberry-bells.* The bilberry is a variety of whortleberry or huckleberry. The corolla of its flower is bell-shaped.

1. 48.—*daffodils.* See note on preceding lesson.

1. 49.—*catchfly.* This is a name applied to several varieties of plants, among which are some of the most prized of our garden beauties; their joints are swollen and exude a sticky substance that catches flies and so protects the plant from insects that suck the juices. Chickweed or stellaria, the mouse-ear, soapwort, carnations and pinks are catchflies. The tender tops of some of them are, at the proper season, excellent for table use.

adders's-tongue. In the dictionaries there are two plants of totally different kinds mentioned by the name of Adder's-tongue. One is a beautiful and somewhat rare fern that bears its seeds on a long thin spike. This is obviously not the plant referred to here, for ferns are flowerless and have no attraction for bees. The other is what is called in England the Dog's-Tooth-Violet, a very pretty woodland plant, with beautiful mottled leaves, and flowers of a pale yellow color, rising above the leaves, and, as it were, looking over them. It is not a violet, but a lily. Nor is there any thing ex-

cept the bulb to suggest a dog's tooth. It is equally curious why the name adder's tongue should be given to this flower in America.

1. 53.—*seer*. One who sees beforehand; a wise man.

III.—QUESTIONS.

1. What is meant by animated torrid zone? 2. By desert cheer? zigzag steerer? 3. What are the limits of the torrid zone? 4. What is meant by waving lines? 5. Flower-bells are the bee's tents: explain; what figure of speech? 6. How is the bee a 'lover of the sun'? 7. Trace and explain in the poem references to the bee as a sailor. 8. Earshot: what other words are of similar combination? 9. Explain 'all without is martyrdom.' 10. What flowers are mentioned in the poem? 11. Do you know them all by sight? 12. The peculiarities in the growth or habits of each? 13. What is meant by 'silvering the horizon wall'? 14. What do you know about India? Syria? 15. What is 'immortal leisure'? 'firmest cheer'? 16. How is the bee wiser than a human philosopher? 17. What is meant by saying 'all was picture as he passed'? What picture is called up? 18. Explain the process of separating wheat from chaff. 19. What is the meaning of the last two lines of the poem? 20. What new theme is introduced in each fresh division of the poem? 21. How do the themes of the last two divisions differ from the others? 22. Why should they come last?

IV.—BIOGRAPHICAL NOTE.

Ralph Waldo Emerson was born in Boston in the year 1803. Even while attending the public school he showed an inclination for writing poetry. He studied in Harvard University and graduated there in 1821. For some years afterwards he taught school, and then studied for the ministry, in which for eight generations the family had been represented. He became pastor of the Unitarian Church in Boston in 1829; but three years after, owing to opinions he held on the sacrament of the Lord's Supper, he resigned. He then spent a year in England, where he made the acquaintance of Carlyle, and formed a friendship with him that lasted a life-time. Then, returning to America he led a quiet, uneventful life at Concord, diversified only by the publication of a book, or

the delivery of a lecture. His works cover a very wide extent of literary area, being poetic, historical, literary, critical, philosophical. In his writings there is combined singular practical acuteness with poetic imagination. He is at once shrewd, observant, wise, persuasive, witty. His style is peculiar, and when once known is unmistakable. It is condensed and concise even to abruptness. Emerson died in 1882.

E. J. M.

XXIV.—THE FACE AGAINST THE PANE.

THOMAS BAILEY ALDRICH.

I.—INTRODUCTION.

The pathetic story told in this beautiful little poem is one that will appeal to the most youthful heart. To get the pupils to picture the scene will not be difficult. Though few may have seen the sea, all know something about a storm on a smaller body of water, a lake, for instance, and will call to mind cases of fatalities not unlike that described here. A little study of the character of Mabel as suggested by different lines and the general tone of the poem will awaken interest. If the teacher merely reads the poem well, his pupils will see the beauty that lies in the poem, a poem in which that which is a common story of human life is of interest just because it is common, because it tells of what in some form or other all have experienced. The death scene—one of the most difficult parts of the artistic work of a writer,—will recall and suggest comparisons with *The Death of Little Nell*. The charming simplicity of the language should be carefully noted, and also the instances where the sound is made to harmonize with the sense, as in "Making moan, making moan."

Did the poet mean us to believe that Mabel really died, killed by the shock, when she saw or guessed the fate of father and lover? Or did he mean only that now that father and lover are dead, there is no tie binding her to earth, hence no occasion for her to "—watch and weep at night," as her thoughts are fixed on those in heaven, on the heavenly Beacon Light? The lines,

"Who looks towards the beach,
And looking, sees it not,"

seem to make the former interpretation conclusive. Still it is interesting to raise the question.

The simplicity and pathos, the two qualities of style most strikingly exemplified in the poem, should be carefully noted. Note

also what has almost the effect of a climax, the passing from the general to the particular, as in,

"God pity wives and sweethearts,
Who wait and wait, in vain !
And pity little Mabel,
With her face against the pane."

The particular is always of greater interest than the general, the concrete than the abstract. We are more interested in "little Mabel" particularly, than in "wives and sweethearts" generally.

The whole poem, and indeed the best parts of every poem, should be committed to memory.

II.—EXPLANATORY NOTES.

1. 3.—*Beacon Light*. An object visible for some distance and serving to indicate the presence of danger ; as, a signal-fire to give notice of the approach of an enemy ; a mark or object of any kind placed conspicuously on a coast or over a rock or shoal at sea, for the guidance of vessels ; hence, in general, anything serving a kindred purpose. [Various hills in England get the name of Beacon from the fact of signal-fires having been formerly lighted on them.]

1. 5.—*A-trembling*. *A* as a prefix or initial and generally inseparable particle, is a relic of both Teutonic and classical particles. It often represents prepositions, especially *on*, as *aback*, *amidst*, *aboard*. There is also the separable *a-* that is prefixed to verbal nouns, as in *a-hunting*, *a-fishing*. Another preposition represented by *a* is *of*, as in *now-a-days*.

1. 6.—*Sea-bird*. A general name for sea-fowl or birds that frequent the sea, *e.g.*, the curlew, the gull.

"The night-winds sigh, the breakers roar,
And shrieks the wild sea-mew."—*Byron*.

1. 7.—*breakers*. Waves breaking with foam against the shore, sand-banks, or rocks near the surface.

1. 8.—*Making moan, making moan*. Note the imitative harmony and the alliteration in this line.

1. 8.—*eaves*. That part of a building which projects beyond the wall and casts off the water that falls on the roof. *Eaves-drop*, literally to stand under the *eaves* or near the windows of a house to listen to what is said within.

1. 10.—*willow*. The willow, growing preferably near the water, naturally calls up the scene of the seaside cottage. Picture the scene. As it has long been regarded as symbolic of mourning, bereavement, forsakenness, it suggests likewise the situation of Mabel alone in the storm.

1. 11.—*to and fro*. i. e., to and from; forward or toward, and backward or from-ward.

1. 12.—*crone*. An old woman; connected with Irish, *crion*, dry, withered, old. *Crony* originally identical with *crone*, an intimate companion.

1. 17.—*palsied*. Stricken with paralysis, so that the muscles refuse to act and the limbs are more or less inert.

1. 24.—*cabin*. Here a hut or small house, especially one that is poorly constructed.

1. 30.—*a-steeping*. Connected with *steep*, adj., and literally meaning to make fall or to drop down especially in water; hence to soak in a liquid; to infuse; often used figuratively, as "a heart *steeped* in selfishness," (Thackeray), "*steeped* to the lips in misery." (Longfellow.)

1. 32.—*staunch and tight*. "Staunch," or "stanch," literally *being stopped*, (Fr. *étancher*, to stop from running), tight, and as applied to a ship, not leaky; strong, sound and firm. "Tight," having the parts or joints so close as to prevent the passage of fluids, hence air-tight, water-tight; compactly built, as

"O 'tis a snug little island,
A right little, *tight* little island."

1. 33.—*reef*. A mass of rocks in the ocean lying at or near the surface of the water. The water dashing against the reef is beaten into foam.

1. 39.—*veined with fire*. This lightning, commonly called chain-lightning, visible in the form of wavy or broken lines, like veins.

1. 41.—*In the bullings.* The church-bell is heard only when, at times, the howling of the storm subsides.

1. 44.—*sexton.* Sacristan (*sacer*, sacred), an under-officer of the church, whose business in ancient times was to take care of the vessels, vestments, etc., belonging to the church. The greater simplicity of Protestant ceremonies has rendered this duty one of small importance, and now the sexton's duties consist in taking care of the church generally.

1. 44.—*knell.* The slow funeral bell for the dead ; for those dying at sea.

1. 45.—*belfry.* The bell-tower. In old French, from which we get the word, *belefreit*, *berfreit* means simply 'watch-tower'; so that the *bel* of the word *belfry* does not actually refer to the English word 'bell' at all.

1. 46.—*Unseen fingers.* Apparently the bell sounds without earthly cause ; but the gale on the coast is sometimes strong enough to cause the tower to sway and the bell to ring.

1. 48.—*tolls.* Note the onomatopœia here ; note also the pathos of the lines that follow.

1. 56.—*A boom!* A deep, hollow noise, as the roar of the waves, or the sound of distant guns ; apparently an imitative word. Distinguish from *boom*, meaning a beam or cable fastened to spars extended across a river to prevent an enemy's ships from passing, or to contain logs (in lumbering).

1. 58.—*home-bound.* Bound for home, i.e., approaching the coast.

1. 59.—*shoals.* Probably from or allied to *shallow*, a place where the water is shallow ; a sand-bank or bar ; more particularly, among seamen, a sand-bank which dries at low water. Compare *shoal*, (Anglo-Saxon *scolu*, a crowd), a great number, a multitude, as a *shoal* of herring, *shoals* of people.

1. 58.—*rocket.* A cylindrical tube of pasteboard or metal filled with a mixture of nitre, sulphur, charcoal, etc., which, being ignited at the base, propels it forward by the action of the liberated gases against the atmosphere. Rockets are used for various purposes, as (a) in war, when the apparatus generally consists of a sheet-iron case filled with a composition such as is described above,

and a head which may be solid, or hollow and filled with a bursting charge; (b) life-rockets used for carrying a line over a wreck and thus establishing a communication between the ship and the shore; (c) signal or ship-rockets, pasteboard cylinders, filled with nearly the same composition, but with a conical head containing stars of various ingredients and colors, and a quantity of powder, which, when the rocket has attained its greatest height, bursts the cylinder, causing the ignited stars to spread through the air and cast a brilliant or colored light which may be seen at a great distance. They are used in signaling or for mere display?

1. 61.—*shaft*. A dart, or arrow; but 'shaft' also means a 'slender pillar.' Which image does the flight of the rocket suggest?

1. 63.—*golden furrows*. The streaks of light made by the rocket as the exploded fragments descend.

1. 75.—*shoal of rubies*. The ruby is a crystalized gem next to the diamond in value and hardness. It is found chiefly in the sand of rivers in Ceylon, Pegu, and Mysore. It is of various shades of red, but the most highly prized varieties are the crimson and carmine red. For 'shoal,' see note to l. 59. The appearance of a morning sky, in clear cold weather—one mass of glittering crimson—would justify the metaphor used here. Or does the line rather suggest "the sparkling waves at the horizon reflecting the color of the sky at sunrise"?

1. 77.—*The angel on the village spire*. It is not uncommon, on old village churches, to see the figure of an angel. In the province of Quebec, as one sails up the St. Lawrence, one catches a view of some of these quaint old churches, with the figure of a woman (in this case the Virgin Mary) on the spires.

1. 79.—*Four ancient fishermen*. The distinction between "ancient" and "old" should be noted. "Old" refers to the duration of the thing itself, "ancient" to the period with which it is associated. An old dress, custom, etc., is one which has lasted a long time, and which still exists; an ancient dress, custom, etc., is one which prevailed in a former age, but which may not now exist. An old-looking person is one apparently advanced in years, an ancient-looking person, one whose quaint appearance is suggestive of bygone ages. We may apply either adjective to an object still

existing, as we regard its age or its associations. When the object no longer exists we more properly use *ancient*, as the *ancient* republics of Greece and Rome. *Ancient* is opposed to *modern*, *old* to *young*, *new*, *fresh*. *Antique* is applied to style or fashion. An *ancient* temple is one built by the ancients; an *antique* temple is one built in the style of the ancients. *Antiquated* is old, opposed to what is in fashion, *obsolete*, old, out of use, opposed to what is now in use, correct, as *obsolete* words.

1. 83.—*stark*. This word may mean (1) stiff, rigid, as here used; (2) strong, as

“A stark, moss-trooping Scot was he.”

(3) entire, mere, as *stark* nonsense; (4) wholly, (adv.) as *stark* mad.

1. 85.—*sea-weed*. A name given to any plant growing in the sea.

1. 87.—*cot*. This word is applied to (1) to a small house, as here; (2) to a small bed.

1. 94.—*eyes...look*. Compare Mabel's gazing through the storm at the Beacon Light before the cottage. The open staring eyes of Mabel now seem still to gaze at some far-off sight—the Beacon Light of heaven; the haven of safety for her loved ones, towards which her own spirit has sped.

III.—QUESTIONS AND EXERCISES.

It is of first importance to realize as fully as the imagination can the scene and characters and incidents of the poem. Therefore the great stress in the teaching of the poem must be laid on these points. The teacher will first see that a detailed picture in words of the sea-side cottage is made by the class, and that the willow tree, the beacon-light, the belfry, the sea, etc., are included in the details. Second, the inhabitants of that cottage will be described, special stress being laid on the descriptive touches in the poem referring to Mabel. Third, the incidents of (a) the departure of father and lover; (b) the coming on of the storm, and its effect at sea and on land, at both the lighthouse and the cottage; (c) the morning after the storm, including the scene on the shore, followed by that at the cottage.

When the teacher has carried the class orally over these points fully and sympathetically, he may call upon them to embody the

various details in a composition, for which they will note down the outline as given above.

Certain minor questions then will arise. Why did the loss of father and lover kill Mabel? Is the poet false to nature here? What other interpretation might the poem bear? Compare the two. Which do you prefer and why? What instances of harmony of sound and sense do you observe in the poem? Why, do you think, does the poet use such expressions as *a-trembling* and *a-steeping* instead of *trembling* and *steeping*? [The teacher might here illustrate one of the differences between poetry and prose. In prose, archaisms are almost always objectionable; in poetry, they add to the beauty, and, except when they are not easily understood or are used in excess, are more than allowable.] How can you speak of the *mind* as *sobbing* and *grieving*? What figure of speech? [Here the teacher might show the different degrees of strength personification assumes, from the out-and-out personification, where a thing is actually represented as a person, to a case like this, where only some quality of personality is attributed to a thing, and where the figure is more properly called the personal metaphor.] Why the repetition of "To and fro"? Criticize the comparison of the *willow tree* with the *old crone*. What picture of the willow does the comparison suggest? Is there a sufficiently close resemblance between the two things compared? Why the repetitions of

"Looks out across the night,
And sees the Beacon Light"?

Give examples to show that repetition is sometimes a source of strength and sometimes of weakness. Who is supposed to be the speaker in

"Set the table, maiden Mabel,"?

Explain the expressions, *golden furrows the angel of the village spire*, *the Beacon Light*, *the sea-bird screech*, *sexton*, *belfry*, *boom*, *shoals*. How many comparisons are made or implied in the poem? Examine each one carefully.

IV.—BIOGRAPHICAL NOTE.

Thomas Bailey Aldrich was born at Portsmouth, New Hampshire, in 1836. His early life was spent in that old seaport, in New Orleans and New York. He became a journalist and author before

his twentieth year. *The Ballad of Babie Bell*, his first work, is an exceedingly pretty poem of child-death. After publishing several small volumes of verse, Mr. Aldrich in 1865 collected his complete poetical works in one volume. A revision of these appeared in 1875 under the title of *Cloth of Gold*. *Flower and Thorne* in 1876, *Lyrics* and *Sonnets* in 1880, *Friar Jerome's Beautiful Book* in 1881, *From Ponkapog to Perth* in 1883, *Mercedes and Later Lyrics* in 1884, *Wyndham Towers* and *The Sisters' Tragedy and Other Poems* in 1889 complete the list of Mr. Aldrich's poetical works. He has also written prose, though the prose always suggests the poet-author, by its finish and artistic quality. *The Story of a Bad Boy* (1869), *Prudence Palfrey* (1874), *The Queen of Sheba* (1877) and *The Stillwater Tragedy* (1880) are his most important prose works. From 1881 to 1890 he was editor of the *Atlantic Monthly*, but resigned that position to devote himself entirely to literary work. Mr. Aldrich stands at the head of the younger American art-school. He is a poet with delicate appreciation and exquisite taste. Though his poems seem spontaneous, a closer study shows the reader that the author has bestowed the greatest care on them. He is at his best in lyrical poetry though successful in more heroic verse.

N. S.

XXVII.—THE BATTLE OF BANNOCKBURN.



Walter Scott

I.—INTRODUCTION.

In dealing with a selection like this the teacher's first care should be to lead his pupils to a clear understanding of the thought, obtaining by his questions all the explanation they are able to give, and supplementing their answers only when he finds it absolutely necessary to do so. They will better grasp the general meaning of the selection, if they, under the teacher's direction, draw a map showing the situation of Sterling, Dunbar, Falkirk, etc., and also a diagram of the battle field, marking the plain, bog, pits, spikes, Bannockburn, Sterling Castle, etc. Having thoroughly grasped the thought, the pupil may next be guided in a study of the plan of the work, and then in a very careful examination of the author's

mode of expression. In this part of the work, it is hardly necessary to say that it is very undesirable to give a list of the qualities of style, etc., as enumerated by the rhetoricians, and then to require pupils to apply these names in the examination of the work before them. If this be done, a large proportion of the children will see clearness, force, beauty, etc., where the cultured reader will altogether fail to discern them. Fourth Class pupils, however, should be generally capable of noting glaring faults in expression and susceptible of being impressed, though it may be somewhat vaguely, by the points of excellence in a writer's work. Of course in matters of criticism pupils may have to take something on trust from their teacher, but the wise teacher will keep the intellects of his pupils free and active by causing them to take as little as possible on trust.

The questions given below are intended merely to suggest a mode of taking up the work; questions 3 or 4, for example, leading to the conclusion that in the paragraph to which they refer, the diction is marked by some degree of carelessness and lack of precision. To make them appreciate the easy flow of Scott's narration and the vigor of his presentation of the theme, it might be well to have them write portions of the story in their own words, and compare their productions with that of the wizard of the north.

II.—HISTORICAL NOTES.

Edward I., taking advantage of a quarrel between John Balliol and Robert Bruce as to the priority of their respective rights to succeed to the Scottish throne, revived an old claim of England's feudal superiority over Scotland, and assumed the prerogative of deciding between the two rivals. Balliol, in whose favor Edward pronounced judgment, was afterwards induced by his countrymen to protest against the arrogant pretensions of the English king. This rebellion, as it was styled by Edward, was made the pretext for an invasion of Scotland which ended in the subjugation of that kingdom. English garrisons were placed in the fortified towns and the government of the country was carried on by a regent appointed by the English king. The Scotch, however, were not the people to submit tamely to such a violation of their liberties, and many a

patriot fought and died in a vain endeavour to re-establish the freedom of his native land. But it was not until Robert Bruce, the grandson of Balliol's rival, had killed the regent, Cronyn, and rallied around him the free spirits among his fellow-countrymen, that fortune again smiled upon Scotland's cause. The old warrior, Edward I., gathered his forces and marched northwards to encounter Bruce, but died before he reached the Border, leaving the conduct of affairs in the hands of his pleasure-loving son, Edward II. Robert Bruce, making the best use of the respite afforded by this change in the rulership of England, strengthened his army and prosecuted the task of driving out the English garrisons with such vigor and address that when Edward II. was at last roused to march against him, Stirling Castle, almost the last stronghold to resist the Scots, was on the point of surrendering.

III.—EXPLANATORY NOTES.

85, 16.—*Sterling*. See introductory historical note.

85, 31.—*Bannockburn*. 'Burn' is still the word used in the Scotch dialect as the equivalent of the English 'brook.'

86, 7.—*Mareschal*. According to its derivation means 'horse-servant.' This word is still used in French in the two senses of a blacksmith and the commanding officer of an army. Here it means the commander-in-chief.

86, 9.—*Falkirk*. The scene of the defeat (1298) by the troops of Edward I., of Sir William Wallace, the most celebrated of the Scotch patriots. It is a burgh in the south of Sterlingshire.

86, 26.—*chaplet*. Wreath, the emblem of honorable distinction. See ll. 2-5 for the explanation of the king's speech.

87, 15.—*van*. The advance body.

87, 33.—*career*. Rapid course.

88, 5.—*gallant*. Notice the two senses in which this word is employed. (See 86, 14.)

88, 15.—*The Abbot*, etc. In olden times clergymen sometimes even fought in battle.

88, 25.—*on a Christmas Day*. Why does Scott add this phrase?

88, 26.—*Falkirk*. See note 86, 9.

89, 15.—*with blankets displayed from poles*. To simulate flags.

90, 23.—*Wallace*. (See note 86, 9). Was taken prisoner after the battle of Falkirk, and condemned to death.

IV.—QUESTIONS AND EXERCISES.

1. Analyze the thought of this extract, using complete statements to show (1) the general theme, (2) the themes of the main subdivisions and the relation they bear to the main theme, (3) the subject of each paragraph and the relation it bears to the theme of the subdivision of which it forms a part.

2. What is the relation of thought between the first sentence of the paragraph beginning on l. 13, p. 85, and the sentences following? Select from these sentences those which describe the preparations that may be most fitly designated strategic in the ordinary modern sense of the word, giving reasons for your selection. Which sentence of this paragraph bears least directly upon the main thought? Justify the introduction of this sentence into the paragraph.

3. What would be the effect of making the following substitutions: 'lacked,' for 'wanted,' (page 85, l. 15) 'equipment' for 'strength,' (l. 16) 'to approach which from below,' for 'near which and beneath it,' (l. 21) 'was' for 'were,' (l. 22) 'these pits' for 'these,' (l. 24) 'smooth' for 'plain,' (l. 25) 'all honeycombed' for as 'full . . . holes,' (l. 26) 'driven into the earth in the parts of the field' for 'scattered . . . plain,' (l. 30) 'terminated at' for 'was terminated by,' (l. 33) 'nearly' for 'near,' (page 86, l. 2) 'stationed' for 'posted,' (l. 3) 'near' for 'near to,' (l. 6-8) 'despatched . . . to survey' for 'dismissed . . . in order that they might survey,' (l. 8) 'from a point as near Edward's army as practicable' for 'as nearly as they could,' (l. 9) 'with the report' for 'with information,' (l. 13) 'on horse and on foot' for 'on horse and foot'?

4. Change the position of the phrase, "trusting . . . horses" (page 85, l. 28). What is the effect of the change?

5. What ideas does Scott intend to call up by the use of the following words : (l. 15) 'this,' (l. 17) 'which,' (l. 19) 'while,' (l. 30) 'it,' (page 86, l. 1) 'this,' (l. 10) 'that' (*that* vast host).

6. What is meant by 'beneath it' (page 85, l. 17), 'the bravest and most numerous host in Christendom' (page 86, l. 15).

7. Which part of the report given to Bruce by Douglas and Keith describes what is beautiful in the appearance of the English army, and which what is terrible? Is the clause "that the bravest.... against them" a logical conclusion from the statement that the flags of the English troops made a gallant show?

8. Select from the paragraph words or phrases used in a sense or connection in which they would not now be commonly employed.

9. You are told in the introduction to this selection that Scott wrote the Tales of which this is one "for young people." Point out those portions of the selection where the style seems to be in any degree beyond the comprehension of "young people."

V.—BIOGRAPHICAL NOTE.

The reader will find a full biographical note in the IV. Reader, page 84.

A. W. B.

XXXIII.—THE SKYLARK.

JAMES HOGG.

I.—INTRODUCTORY REMARKS.

The teacher should first try to make his pupils realize the circumstances under which the poem seems to have been composed. He should lead them to picture the shepherd poet, listening with delight, while his sheep are quietly clustering around him, to the rich flow of melody of the skylark's song, and longing to share the joyous energy and freedom from care with which the bird seems to be gifted. Next, as far as possible from the study of the poem itself, should be formed the conception of the flight and song of the lark. The pupils should picture the bird, as singing unceasingly it rises in spiral flight higher and higher till it becomes a mere speck in the sky, and finally disappears, while its rich, full, gushing song still makes itself heard from the heavens, seeming indeed more like the music of some celestial being than that of any mere creature of earth. Then the descent of the lark may be pictured, the volume of its song gradually increasing, until the bird again becomes visible and singing still, and still gazing upwards, comes slowly down as though loath to withdraw from the regions of brightness. At last it reaches a point from which it can hear the twittering call of its mate upon her nest; then it ceases to sing, and with one glad swoop darts down to earth to rejoin its loved ones. In the same way the minor pictures should be realized; the moor, the downy cloud, the sunrise sky, the rainbow, etc. Thus, poetry may be made to perform its proper function, the education of the imagination and the heart.

II.—EXPLANATORY NOTES.

1. 2.—*cumberless*. Free from the weight of care. The common adjectival derivatives from the word cumber are cumbrous, cumbersome.

1. 3.—*matin*. The morning service (of which music forms a part) in the Anglican or in the Roman Catholic church. Generally written 'matins' when used as a substantive.

1. 6.—*to abide*. Note this use of the infinitive to express a wish.

1. 13.—*fell*. A hill or range of hills.

1. 15.—*red streamer*. The beams of crimson light emanating from the rising sun.

1. 19.—*gloaming*. A Scotch word for twilight.

III.—QUESTIONS AND EXERCISES.

1. What idea of the characteristics of the skylark do you form from this poem?

What does each stanza respectively contribute to this idea? What the passages "o'er. . .lea" (l. 3), "Wild . . . cloud" (l. 7-8), "Low . . . be" (l. 20-21)?

2. The skylark is a bird not found exclusively, or perhaps even most frequently, amid wild and barren scenery. It usually selects for its nesting place meadow land, or the long grass in orchards or on the banks of streams, or canals, or even by the road-sides, and its song may be heard in the vicinity of large towns. Why then does Hogg call it "Bird of the wilderness?"

5. What personal feeling is aroused in Hogg by the thought of the skylark? What words in the poem give expression to that feeling? Why is he moved by it?

6. Why does he call the bird the "Emblem of happiness" (l. 4-22), a "cherub" (l. 18)?

7. State fully what ideas are conveyed to your mind by the expressions 'cumberless,' 'matin,' 'downy,' 'dewy,' "red . . . day," 'dim,' "thy lay . . . earth," 'low.'

8. Explain the meanings of the words 'desert,' 'lay,' 'cloudlet,' 'gloaming.'

9. Shew in what respect the opening and closing stanzas are respectively fitted for the positions they occupy.

10. The Fourth Reader contains besides this poem by Hogg one by Shelley and one by Wordsworth on the same theme. Select from these three poems expressions similar in meaning. What points of resemblance and difference do these poems present? Give reasons why the theme should be so great a favorite as it is with poets.

IV.—BIOGRAPHICAL NOTE.

James Hogg (1772-1835) is, after Burns, the most celebrated of the peasant poets of Scotland. The title by which he is commonly known, the "Ettrick Shepherd," tells us of his birthplace and of his calling. While watching his flocks on the moors near this beautiful Vale of Ettrick, Hogg taught himself to write and produced poems, which by their melody and by the deep sympathy with nature with which they are imbued, made a powerful appeal to the hearts of those who read them. Some of his work came under the notice of Sir Walter Scott, who, filled with admiration for his untaught genius, employed him to assist in collecting examples of "The Minstrelsy of the Scottish Border." Hogg soon gained recognition as a poet and made many influential friends. To assist him in money matters, the lease of a farm at Yarrow was procured for him, but he proved unsuccessful as a farmer, and removed to Edinburgh. For his subsequent means of livelihood, he depended largely upon the generosity of Sir Walter Scott.

A. W. B.

XXXIV.—THE DEATH OF LITTLE NELL.



Charles Dickens

I.—INTRODUCTION.

Dickens, we all feel, has not as a rule successfully depicted women ; yet the sweet devotion, the grace and beauty of Little Nell show such fine sympathy with children that we wonder all the more at his failure. Little Nell is the heroine of *Old Curiosity Shop*, which appeared first as a serial story begun in the fourth number of *Master Humphrey's Clock*, a periodical founded by Dickens in 1840. She is introduced to us when living in London with her grandfather, whose shop gave the name to the story. The

grandfather through a mania for gambling—not to enrich himself but his grandchild—beggared himself, and was turned out of home by the malignant dwarf Quilp. Hand in hand the old man and the little girl, with little money, dependent for an existence upon the kindness of people by the way, wandered from London. In their wanderings they were for a time with the Punch and Judy people; they rested with the Old Schoolmaster; they joined the caravan of Mrs. Jarley and her wax-works, the delight of the Nobility; they journeyed in a canal-boat; wandered homeless in a manufacturing city till an iron-worker at the furnaces befriended them; and again met the Old Schoolmaster going to a new and better position. This was an end of their wanderings, for in the village where the schoolmaster settled they found occupation, home, and friends. Taking care of the church and churchyard, the grandfather and the little girl quickly won the love and esteem of all the villagers. But this love was soon tinged with pity, for in the cold and wet and hunger of their wanderings a mortal sickness had seized on Little Nell, and all save the grandfather knew that she was dying. Meanwhile a younger brother of the grandfather had come home from abroad, and was making desperate efforts to find his relatives. At last he learned of their whereabouts, and accompanied by Kit, who had been the errand-boy in the grandfather's shop, he hastened to the village; but it was too late. When they arrived Little Nell had been dead two days.

II.—EXPLANATORY NOTES.

Page 100, l. 9.—*She seemed . . . life.* Compare God's making of Adam, Gen. i, 26.

l. 14.—*favor.* Show a preference for.

l. 19.—*her little bird.* When the grandfather and Little Nell fled from London, Nell's little bird was left behind. It came into Kit's possession after a hard fight with Quilp's boy. When Kit and the "single gentleman" set out on their final journey to discover the fugitives, Kit took the bird with him.

l. 24.—*imaged in.* Nell's figure, beautiful and full of repose, was, as it were, an image of peace and happiness.

1. 27.—*the old fireside.* This seems to refer to the hearth in their village home.

1. 28.—*passed, like a dream.* Nell had come among the poor and wretched, without their knowing why; she had stayed but a brief time, brightening their life, then passed away.

1. 29.—*the door of the poor schoolmaster.* See introduction. The schoolmaster was sitting in his little porch with its honeysuckle and woodbine, when the wanderers passed and accosted him.

1. 30.—*before the furnace-fire.* See introduction. In the noisy city the penniless wanderers were worn out with cold and damp. Night had come on them crouching in an old doorway, when a poor grimy worker in the furnaces took them in charge, carrying Nell as they went to the mills. Arrived there he gave them a warm bed on a mat before the furnace, and when they departed gave them money his poverty could ill spare.

1. 31.—*the dying boy.* The favorite pupil of the schoolmaster. He was a clever boy who wrote a beautiful hand, and loved the schoolmaster as a son. He died while Nell made her first short stay with the master.

Page 101, l. 2.—*for warmth.* The grandfather could not believe that Nell was dead.

1. 11.—*waning.* An expressive word—gradually growing weaker

1. 11.—*the garden.* The churchyard with its shrubs and flowers; they had plucked away the nettles, thinned the poor shrubs, cleared it of leaves and weeds.

1. 17.—*Not on earth that Heaven's justice ends.* The death of Little Nell after sufferings never merited would be an injustice if there were to be no recompense in heaven.

1. 23.—*they heard.* "They" mean the grandfather's younger brother, Kit's kind master, Mr. Garland, and Kit himself. They had arrived only when Nell was dead.

1. 25.—*they had all been.* That is, the schoolmaster, probably the vicar of the village, and the grandfather.

Page 102, l. 15.—*The child.* "She had sought out the young children whom she first saw playing in the churchyard. One of these—he who had spoken of his brother—was her favorite and

friend, and often sat by her side in the church, or climbed with her to the tower-top."

1. 37.—*Made as though.* Acted as if.

Page 103, l. 5.—*berries for her bed.* The teacher should read to the class the pages of the narrations omitted here in the Reader.

l. 33.—*Earth to earth,* etc. A quotation from the burial service of the Anglican Church. Note how well the words suggests the whole ceremony of the burial.

Page 104, l. 1.—*dropped its little wreath.* An old custom of English villagers is here introduced.

l. 6.—*the pavement stone.* As was a very common custom, Nell was buried within the church. A flagstone in the pavement was lifted, and when the body was placed in the ground beneath, it was replaced.

l. 29.—*teem with assurances.* Are alive with sure suggestions and hopes.

III.—QUESTIONS AND EXERCISES.

Page 100, ¶ 1.—Tell in a short sentence what this paragraph is about. What verb is understood in the second sentence? Fill out the expression "as fair to look upon as...." What in Nell's appearance is signified by "She seemed death?" What disposition in Nell is indicated by her wish, "When I die....always?"

¶ 2.—Give briefly the substance of the paragraph. Why is the "She was dead" repeated? Why is her little bird referred to? Explain "Sorrow was dead peace and perfect happiness were born." Explain "imaged in repose."

¶ 3.—Tell briefly the substance of the paragraph. Explain "her former self," "in this change." What incidents in Nell's life are called up in the sentence, "The old fireside look?" "So," in what way shall we know the angels?

Page 101, ¶ 1.—Give the substance of the paragraph. Who was "the old man?" Why did he hold "the languid arm in his for warmth?" Give another phrase for "ever and anon."

¶ 2.—"The ancient rooms," why not "old?" [The rooms were parts of an antiquated dwelling belonging to the church.] Distinguish between "waning" and "passing."

¶ 3.—Give the substance of the paragraph. What prompts the schoolmaster's remarks, "it is not on earth ends," and "if one deliberate wish utter it?" Compare the poem "Resignation."

¶ 4.—Distinguish the meanings of "they," as used here. [See notes.]

¶ 5.—Give briefly the substance of the paragraph. What do we learn of Nell's character in the sentence "They could tell fervor." Why does Dickens say there may have been music in the air?

Page 102, ¶ 1.—Give briefly the substance of the paragraph.

¶ 2.—Give the substance of the paragraph. Explain "faded like the light upon a summer's evening." Who was "the child?" In what was he "a lesson to them all?"

¶ 3.—Give the substance of this paragraph. What feelings were in the old man that he "had not spoken," that he "had not stirred," that he "burst into tears?" Why did the sight of the child do him good?

¶ 4.—Give the substance of the paragraph.—Express very briefly the clause "which must remove forever." Why does Dickens not say simply "on which she was to be buried?" Why was the grandfather led away? What pretext was given him?

Page 103, ¶ 1.—Express briefly the substance of the paragraph. Why should listening to the bell afford "solemn pleasure." Explain "almost as a living voice." Why is the toll described as "remorseless?" Describe the tolling of a bell. Describe the persons indicated by "decrepit age infancy." Show the appropriateness of "on crutches life" to each phrase of the preceding sentence. Explain clearly the "pride" of health, the "full blush" of promise, the "dawn" of life. What is peculiar in the expression "the living dead?" How does it well describe those to whom it applies? Why do they come to the burial?

¶ 2.—What does this paragraph describe? Explain the "crowded" path. Why is "day" used and not "life?" Fill out

the expression "as fleeting as" Why "Heaven in its mercy?"

¶ 3.—Give the substance of this paragraph. Distinguish "musing" and "thinking." What feeling is indicated by "softly?" Explain "Some trembling, changing light."

¶ 4.—Give the substance of the paragraph. What ceremony is suggested by the words "Earth to earth . . . dust."

Page 104, ¶ 1.—Give the substance of the paragraph. Explain the custom of her burial in the church. Why did one villager call to mind "her sitting . . . sky?" Would "brave" say as much as "bold" in the third sentence? Which may suggest a bad sense? What did the comments of the others suggest of Nell's disposition?

¶ 2.—Give the substance of this paragraph. Explain "when outward things . . . immortality;" "when worldly . . . before them." How would the things mentioned in this clause give them tranquil and submissive hearts? Explain "left the child with God."

Group the paragraphs describing her death bed, her death, her burial. Show the different ways in which in the first six paragraphs Nell's death is described. Write a short account of Little Nell's life. Describe, in your own words, the funeral procession, the gathering at her burial, the burial, the place of burial, the feelings of the mourners, the scene when the child is left with God. What do you love in the character of Little Nell?

IV.—BIOGRAPHICAL NOTE.

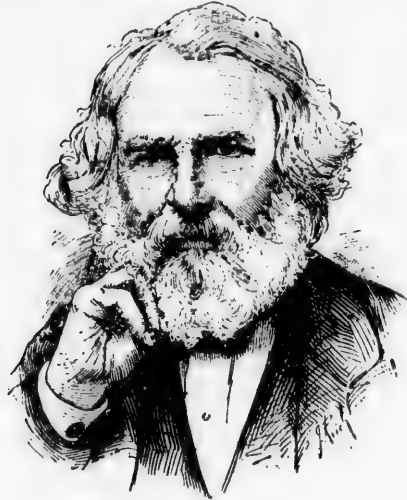
Charles Dickens, one of the greatest novelists of the world and a writer dear to all who love hearty English humor, a manly nature sympathetic with the life of the people, and a blameless pen, was born at Landport, Portsea, Hampshire, on Feb. 7, 1812. His early life was one of great hardship, for he was obliged to earn the few shillings a week a boy could earn in a blacking factory, covering blacking pots. But a resolute mind showed itself early, and Dickens became an attorney's clerk, then a newspaper reporter, then a magazine writer, and thus found his vocation. His *Sketches by Boz* were followed by a work that at once made his humorous

genius acknowledged—the *Pickwick Papers*. Then came *Oliver Twist*, *Nicholas Nickleby*, *Old Curiosity Shop*, and *Barnaby Rudge*, the last two intended to form parts of a series of novels entitled *Master Humphrey's Clock*. In 1841 he visited America, which gave rise to *American Notes* and *Martin Chuzzlewit*. Then followed in quick succession *Dombey and Son*, *David Copperfield*, *Hard Times*, *A Tale of Two Cities*, *Great Expectations*, and *Our Mutual Friend*. But in the midst of his successes he was struck with apoplexy, dying June 9, 1870. On a slab in the Poet's Corner in Westminster Abbey and on the hearts of a grateful world is written the name of Charles Dickens.

F. H. S.

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XXXIX.—A PSALM OF LIFE.



H. W. Longfellow

I.—INTRODUCTION.

The "Psalm of Life" is the greatest of Longfellow's early poems. It was written, he tells us, one bright summer morning, hastily, upon the blank portion of an invitation, and is dated July 26, 1838. "Here was evidently a new strain in American poetry. It has perhaps grown too familiar for us to read it as it was first read. But if the ideas have become commonplace, it has been well said that it is this poem that has made them so. Those who remember its first appearance know well what wonderful freshness it had. It was copied far and wide. Young men read it with delight; their hearts were stirred by it as by a bugle summons. It roused them to high resolve, and wakened them to a new sense of the meaning and worth of life. They did not stop to ask critically whether or not it passed the line that separates poetry from preaching . . .

It was enough that it inspired them and enlarged their lives. Thirty years later, a man high in the community for integrity and generosity, came to his old professor of chemistry . . . and added 'I feel that I can never repay you for the good you did me that day in reading us the Psalm of Life. I grasped its spirit instantly and made it the inspiration of my life.' Mr. Sumner tells us of a classmate of his who was saved from suicide by reading this poem.' *Life of Longfellow*, ed. by Samuel Longfellow. I. 270 f.

II.—EXPLANATORY NOTES.

What the heart . . . psalmist. "The question has sometimes been asked, Who is the 'Psalmist' to whom the heart of the 'young man' responds? As none of the Hebrew Psalms is remembered as containing the combated expression, it has been supposed that the word should have been "Preacher" in reference of Ecclesiastes. But we have the author's own word, written in after years, that the "the 'Psalmist' was neither David nor Solomon," but simply *the writer of the psalm*. It was the young man's better heart, answering and refuting his own mood of despondency." *Life of Longfellow*, I. 272 f.

1. 1.—*numbers*. Used poetically for the metrical words of poetry. See *Exile of Erin*, l. 16, and note.

1. 3.—*soul . . . slumbers*. The man who thinks "life is a dream," who lives as if life were no reality but only a phantasy, is not truly living; he is "dead" to the real meaning of life.

1. 4.—*things . . . seem*. Life may *seem* to be an "empty dream," for men die apparently like brutes, and the world knows nothing more of them; but the poet holds that life is not what it seems. Scan this line: And' things are' not what' they seem'.

5.—*Life is real*. This stanza shows why life, which seem a dream, is not what it seems.

1. 6.—*goal*. The destination and end, fulfilment of the object of life.

1. 7.—*Dust thou art*. Gen. iii. 19. See also the Burial Service of the Book of Common Prayer, "Earth to earth, ashes to ashes, dust to dust."

1. 8.—*not spoken of the soul.* The body perishes, but the soul does not die with it.

1. 9.—*Not enjoyment....way.* We are born neither to give ourselves entirely up to pleasure nor to make life a torment and misery.

1. 10.—*destined end or way.* The goal of life or the course of human life, determined by God.

1. 12.—*farther.* Farther on, higher up, in the journey of life; thinking more purely, living more nobly than before.

1. 13.—*Art...fleeing.* It takes long to become perfect in any of the arts—long to become a perfect painter or musician or poet—and even as one is striving, time is passing away, lessening our opportunities for self-improvement. In another sense, though scarcely meant here, Art, as seen in the poetry and sculpture of ancient nations such as Greece, outlives all the attacks of passing time.

This has been said centuries ago by Hippocrates in his first aphorism: "*Ars longa, vita brevis,*" Art long, life short.

1. 14.—*And our hearts....grave.* Though we live bravely in the midst of duty every heart-throb tells us that we are a moment nearer death. [Drums are muffled by passing a piece of cloth or a handkerchief between the strings of gut and the drum-head so as to prevent their vibration. The drums at a military funeral are always muffled.]

1. 18.—*bivouac of life.* This iterates the preceding line. "*Bivouac* (*biv'oo ak*) is the temporary camp of an army. Life is well represented as a bivouac, since it is temporary, transient, and since all those who live are engaged in the warfare and struggle, it is hoped, for the right.

1. 19.—*dumb, driven cattle.* Duty is not beautiful when we do it reluctantly, when we are forced to it as the ox is goaded to drag the cart.

1. 21.—*Trust no Future.* Do not while away time in mere castle-building, in mere dreaming of future success.

1. 22.—*Past bury its dead.* Luke ix., 60. Do not while away time lamenting for past errors and defeats.

1. 23.—*living Present.* "Living," real, as distinct from the past that is dead and gone, and from the future that is only fancy.

1. 24.—*Heart....o'erhead.* Trusting in ourselves and in the protection and aid of God.

1. 25.—*Lives....Time.* Men have become great; therefore in their lives there is a proof and reminder that we too can elevate ourselves. Then in our turn, when we are dead, we may leave traces of great and noble actions in the history of the world.

1. 29.—*Footprints....again.* Traces that may inspire some despairing fellow-man to renewed effort on the journey of life. "Main" is the main ocean, the high sea. This stanza, if interpreted strictly, is absurd: The ship-wrecked man, sailing on the high sea, observes footprints on the shore. Interpret "Sailing o'er Life's solemn main," merely as "On his journey through life."

1. 33.—*Let us, then.* "Then," therefore, because of the reasons in ll. 13, 21, 22, 25-32.

1. 35.—*Still achieving, still pursuing.* Constantly accomplishing some good action, making progress on the journey of life; constantly pressing forward to do other great deeds, pursuing our path to higher life. Cf.—

"Something accomplished, something done
Has earned a night's repose."

1. 38.—*Learn....to wait.* To do our duty manfully, and patiently to abide God's blessing on it.

III.—QUESTIONS AND EXERCISES.

GENERAL.—1. Why is this poem called a psalm of life? 2. Who is the "psalmist"? 3. In what mood is he? 4. Who is the "young man"? 5. In what mood is he? 6. Is this the natural spirit of youth? 7. What lines of the "Psalm" best show this spirit?

STANZA I.—1. Who is spoken to in l. 1? 2. Who is speaking? 3. What are numbers? 4. What are the "mournful numbers"?

which have been addressed to the speaker? 5. Why "mournful"? 6. Why should one not say "life is a dream"? 7. What is the meaning, as used by the poet, of "dead" and "slumbers"? Give a sentence showing that "sleep" and "slumber" sometimes mean "to be dead" (see Collins' poem, p. 291 of the Reader.) 8. Mention some "things are not what they seem."

STANZA II.—1. How does this stanza give answer to the first stanza? 2. What is the goal of Life? 3. Why is the poet's meaning more clearly expressed by writing "Life" rather than "life"? Discuss the use of capital letters throughout the poem. 4. From where is the quotation "dust . . . returneth"? 5. What was this saying applied to, if not to the soul?

STANZA III.—1. How does this stanza help us to understand the preceding. [If Life has not the grave as goal, if it does not return to dust, what is its object?] 2. Why is not "enjoyment" the end of life? 3. Why not "sorrow"? 4. What is meant by a destined (*destin'd*) end or destined way? 5. Why does noble action satisfy our ideas of the aim of life? 6. "Find us farther" in what direction?

STANZA IV.—1. What bearing has this stanza on the preceding? [Noble action is the aim of life, but life is short, so that we have but a short time in which to achieve greatness in human arts.] 2. Whose words is Longfellow using in l. 13? 3. Explain their meaning. 4. What scene is called up in ll. 15, 16? 5. In what sense are our hearts "muffled drums"? 6. What is the literal meaning of the term "muffled drums"?

STANZA V.—1. How is the world a battle-field? 2. What suggests this comparison? [See ll. 15, 16.] 3. How is life a bivouac? 4. What is ignoble in being like "dumb, driven cattle"? 5. How do ll. 19, 20, bear out the object of life as described in ll. 11, 12.

STANZA VI.—1. How does this stanza bear out ll. 11, 12? [Action is the aim of life—but not the acts we *have done* nor those we fancy we *shall do*—only those we *are doing* help us onward.] 2. Why not trust the Future? 3. Where does the poet get the words in line 22? 5. What does he mean by them? 5. What did

Christ mean by his similar words? 6. Is it a good maxim? 7. Why is the Present alone "living"? 8. Explain l. 24.

STANZA VII.—1. How is this stanza connected with ll. 11, 12? [Noble action is the aim of life; the lives of the great show us the daily toil and endeavor by which they achieved greatness.] 2. In what sense can even the humblest life be made sublime? 3. In what sense can even the humblest leave "footprints"? 4. What picture is called up by "footprints"? 5. What justification is there for thinking of "the sands of time"?

STANZA VIII.—1. What picture is called up in this stanza? 2. What connection has the picture with that in the last line of the preceding stanza? 3. What is the meaning of "main," of "life's main"? 4. Why is it "solemn"? 5. Interpret l. 30? 6. Why "seeing," should the despairing "take heart." 7. Give other words for "take heart." Longfellow wrote first "be brave"; which is the better expression? Why?

STANZA IX.—1. "Let us, then"; for what reasons? 2. Give equivalent words for "be up and doing." 3. What does "heart" really mean? 4. Where else in the poem is it used? 5. Has it the same meaning there? [The teacher notes that courage is from the Latin *cor*=heart, and compares "heartiness."] 6. Explain, having a "heart for any fate." 7. Still "achieving" what? 8. Still "pursuing" what? 9. How is this stanza related to ll. 11, 12? 10. How does it sum up the teaching of the poem?

The poem should be memorized. The pupil will mark the lines that he especially likes.

IV.—THE FORM OF THE POEM.

The class mark off various lines till they can see that the predominant measure is

' x ' x ' x ' x
' x ' x ' x '

Each line has four accents (') each accent being followed by one unaccented syllable (x), except that in the last foot ('x) of the

2nd and 4th line of each stanza the unaccented syllable is lacking. The foot 'x is called a *Trochee* (trō'kē). A line of four feet of any metre is called *Tetra'meter* (Gk. *tetra*, four). Hence the measure is *trochaic tetrametre*.

The rimes are with 1st and 3rd and 2nd and 4th lines. The 1st and 3rd are double or *feminine* rimes; the 2nd and 4th are single or *masculine* rimes.

V.—BIOGRAPHICAL NOTE.

Henry Wadsworth Longfellow, the greatest of American poets, and with Tennyson, one of the two most popular poets of the English-speaking peoples of the present age, was born in Portland, Maine, in 1807, and died, after long years of happiness, honors, and great achievements, in Cambridge, Mass., in 1882. His success at college in translating an ode of Horace won him the position of professor of modern languages in Bowdoin College, which he left in 1834 to become professor in the same department in Harvard College, Cambridge. He became a poet at an early age; at thirteen, verses of his appeared in the town paper of his native place: but it was not till 1839, when the success of "Psalm of Life" had given him faith in his powers, that he published his first volume of poems, "Voices of the Night." Thenceforth, every year or two, a volume came from his pen, sometimes a novel like "Hyperion," sometimes a drama like the "Spanish Student," sometimes lyrical poems such as "Seaside and Fireside," or stories in verse such as "The Tales of a Wayside Inn," sometimes translations of foreign poems,—even of the great Italian epic poem "The Divine Comedy" of Dante. The subjects of his work he drew from all literatures, of which he had gained extensive knowledge as well by study as by frequent and long visits to the old land. Yet he did not neglect home subjects. The old legends of Indian life were transformed into the wonderful story of "Hiawatha"; the expatriation of the Acadians from Nova Scotia gave rise to the pathetic and beautiful idyl of "Evangeline"; the story of his own ancestors among the Pilgrim Fathers of Massachusetts afforded the materials for "Miles Standish."

Longfellow's name is a household word, which tells us at once the nature of his genius and the extent of his influence. His work

is neither very powerful nor very original, and adds very little to the real thought of the world. But no poet has embodied to such an extent, or in as graceful form as Longfellow, the domestic affections, the simple, tender feelings of humanity. Children will never tire of "The Wreck of the Hesperus"; bereaved parents of "Resignation"; while "The Psalm of Life" will long continue to be for young America a trumpet-call to earnest high-minded activity. For his skill as a story-teller Longfellow deserves a place among our great masters. Chaucer, Leigh Hunt, Morris, and Tennyson are alone worthy of comparison with him. Simple, loveable, pure in character, Longfellow has imprinted his own character on his work, and fame will surely crown "Evangeline," "Hiawatha," and his best lyrics with unfading laurel.

F. H. S.

LI.—THE HEROES OF THE LONG SAULT.

PARKMAN.

I.—INTRODUCTION.

That Christopher Columbus, a Genoese, befriended by Spain, arrived at the island of San Salvador on the 12th of October, 1492; that the Venetian John Cabot discovered Newfoundland and Labrador in 1497; that Jacques Cartier sailed in 1534 from St. Malo to explore the interior of Canada; that Champlain founded the city of Quebec in 1609; that New France was wholly covered with thick forests, and that those forests were the homes of the Indians;—these are the everyday facts of Canadian school life.

The historic Redman, although now rarely seen in populous regions, is, nevertheless, a familiar personage to many. His complexion, his ornaments, his utensils, his weapons, his pipe of peace, are easily recalled. We remember that the Indians received the white men kindly at first; but, when the latter seemed to rob them of their valuables, of their rights, and of their country, then the aborigines displayed dauntless courage, indifference to torture, a sometimes implacable hatred, and too often a ruthless revenge.

True, some of the tribes were trusty friends of the French settlers. The Hurons, who dwelt west of the Ottawa and north of Lake Ontario, and the Algonquins, who inhabited the region to the east of the Ottawa and north of the St. Lawrence, were generally allied with the French against the Six Nations or the Iroquois (Ir'-ö-kwäh), the inhabitants of the country to the south of Lake Ontario and the St. Lawrence.

In the year 1640, a number of Frenchmen formed a society, known as the Montreal Company. Its aim was the conversion of the Indians to Christianity. A French nobleman, De Maisonneuve, (Dë May-song-neu've) offered himself to carry on the good work; and as he and his friends the Hurons had been harassed considerably by the Iroquois, he built fortifications in many places. However,

the number of the Iroquois was very great, and, about the year 1660—a memorable year in English history—their incursions and depredations well nigh terrified De Maisonneuve's sturdy little colony at Montreal. Its safety may be attributed to the heroism of seventeen brave Frenchmen. Their glorious struggle is recounted under the title—The Heroes of the Long Sault (S5).

II.—OUTLINE STUDY.

By a few judicious questions, the teacher will rouse interest in the condition of Canada before the year 1640. Then when he introduces De Maisonneuve and his plan, the boys and girls will naturally want to know how seventeen French heroes fought countless Indians. Allow the scholars to read the extract. He will then encourage all the class to draw (1) a general map, by means of their geographies or wall-map and the information in the text, of the situation of the Ottawa, and the countries of the Iroquois, Algonquins, Hurons; (2) a detailed map showing accurate measurements of Daulac's fort and its position. The majority will then be able to answer some such questions as the following. If the answers are not known it would be well to re-read the necessary part of the text.

1. Who was the leader of the seventeen Frenchmen? (Dō-la'ck.)
2. Who allowed Daulac to be leader? 3. What was Daulac's plan?
4. Where did Daulac wait for the Iroquois? 5. Who joined Daulac at Long Sault? 6. Who attacked (a-takt') first, Daulac or the Iroquois? 7. What happened? 8. What gave the French a breathing time? 9. What use did Daulac make of the respite? 10. Who renewed the attack? 11. For what allies did the Iroquois send? 12. How did they harass the French in the meantime? 13. What was undermining the strength of the French? 14. Show how the French tried to get water. 15. Did they succeed? 16. What did the forty famished Hurons do that were with the French? 17. Why did the four Algonquins not desert? 18. How did the Iroquois find out the weakness of their enemy? 19. For how many days did the valiant heroes resist the attack of the reinforced Iroquois? 20. What was the immediate effect on the Iroquois of the brave resistance of the French? 21. How did Daulac aid the Indians?

22. What was the fate of Daulac and his men? 23. What became of the Huron deserters? 24. How did De Maisonneuve learn of the fate of Daulac and his followers? 25. Why was the defeat of Daulac really a victory for De Maisonneuve?

III.—PARTICULAR STUDY.

PAGE 155. 1. Why is the pass of the Long Sault called the Thermopylæ (Thēr-mōp'-il-ē) of Canada? [At Thermopylæ, a small pass whose greatest breadth was twenty-five feet, a celebrated battle was fought, B. C., 480, between a host of Persians under King Xerxes, and a handful of Greeks under Leonidas (lē-ōn'-i-dās). The Persians gained the victory but lost 20,000 men.] 2. Pronounce and tell the meaning of commandant (cōm-mān-dān't). [The term is applied to an officer that commands a garrison, or a fort, or even a castle.] 3. "His plan was bold to desperation." Explain. [Note that Daulac became bolder as his hopes of conquering the Iroquois grew less. Compare, 'bold to talk,' 'bold even to rashness.'] 4. What does 'disparity' mean? [Inequality.] 5. What would be the effect of interchanging 'boldness' and 'audacity' in the last sentence of the first paragraph? [Remember that audacity makes a daring character, while boldness makes a ready character; that audacity is used in a bad sense, while boldness is sometimes good, sometimes bad.] 6. "Sixteen of them caught his spirit." What special force does caught add to the sentence? [Compare, John caught a ball. Mary caught a cold.] 7. Explain—"to accept no quarter." [Quarter means the fourth part of things. Perhaps the military meaning of the words—to have no mercy, to spare no lives—originated from a custom of the Dutch and Spanish, who sometimes received as the ransom of a soldier, a quarter of his pay.] 8. What does 'supplied' modify, 'they' or 'canoes'? 9. What is the difference in meaning between 'arms' and 'ammunition'?

PAGE 156. 10. What is gained by the compound 'canoe-men'? [Notice the conciseness, the brevity, and the pleasing sound of the words.] 11. Write in full the abbreviation Ste. [We know that *sainte* is the French feminine for *saint*, English 'saint.'] 12. How do the words 'ledges' and 'boulders' help us to realize the tumult of the water? [Listen to the sound of the words. A ledge is a projecting

mass of rock ; a boulder or bowlder, (bōlder) is a fragment of rock embedded in clay.] 13. Tell the meaning and the pronunciation of 'bivouacked'? [There are two authorized pronunciations : biv-wākd and biv'-ō-ākd. When the soldiers pass the night in the open air without encamping, and are ready to fight at any moment, they are said to bivouac. The 'k' in the past tense is an unnecessary letter.] 14. In what three different tongues did the followers of Daulac pray? [The Hurons did not speak the same dialect of Indian as the Algonquins.] 15. "And when at sunset...hymn." Select the most suggestive words in this sentence and show their aptness. [Basked means bathed, but in the sunshine, not in water. We say, "Pussy basks in the sunshine, in the heat from the stove."] 16. Explain carefully 'scouts,' 'tidings,' 'ambush,' and 'valley.' Use each in a sentence. [A scout is a spy ; one who watches secretly the movements of the enemy. Tidings is used in the plural only. The word means news, intelligence. Tidings generally allay anxiety, while news gratifies curiosity. Tidings are always expected ; news is unexpected. Ambush means a place of concealment for troops, especially in a wood ; a hidden position from which to surprise and attack the enemy. A volley is an emission of many shots at once.]

PAGE 157. 17. Pronounce the word 'allies' [al-līz]. 18. Show the force of desultory. [Dēs'-ūl-tō-ry means by fits and starts ; hence irregular.] 19. What is a 'parley'? [The word means a talk but is used to denote a conversation between leaders, generally to secure peace.] 20. What is the difference between a row of stakes and a palisade? [Pāl ī sāde' is the name given to the row of stakes when they are fortified by mud, earth, guns, etc.] 21. Who were the Senecas? [Sēn'-ē-cas is the name of one of the Iroquois tribes.] 22. What does untoward mean [Un-tōw'-ārd. Un means not and hence untoward means not-toward ; therefore awkward, inconvenient.]

PAGE 158. 23. Tell the meaning of 'ensconced,' [In a sconce or fort, hence sheltered.] 'cattle-pen,' 'digest the affront,' [Compare, digest food.] 'pent up together,' [Pent is the past participle of to pen, to enclose], 'pittance,' [a small allowance,] and tantalized. [Tantalus was the son of Jupiter and Pluto and was punished by being afflicted with thirst and hunger. He was placed in water that always receded from him as soon as he attempted to drink, while over his head

hung fruit that he could never reach. What is similar in the state of the French and their allies?] 24. When is a man a 'renegade'? [When he is a deserter from the cause he has espoused he is scornfully called a renegade.] 25. What does 'reinforcement' mean?

PAGE 159. 26. Pronounce and explain 'futile,' [fū'-tīl, trivial, useless,] 'concert,' [con'-cert, harmony; not concért, to contrive,] 'mantelets,' [mán-tē-lěts', short mantles; In military language, planks nailed together to form a protection against bullets for men advancing against a fort.] 'muskatoon,' [mūs-kēt-ōōn', a kind of small, thick musket.] 27. "Swarmed like angry hornets." Show why the Indians resembled hornets.

PAGE 160. 28. What is a fuse? [Fuse is also spelled fuze; it is a tube filled with powder for blasting.] 29. A fusee? [Fū-sēē', that part of a bomb which receives the match.] 30. A grenade? [A hollow ball of iron filled with gunpowder; the tallest and strongest men in the army were formerly employed in throwing grenades—hence they were called grenadiers.] 31. What is unusual in the combination 'glorious disaster?' [Compare, glorious victory. The faith in the influence of the stars still lives in the word disaster (*dis* ill, *astrum*, star).]

PAGE 161. 32. What is the answer to the question, "If seventeen . . . stone"? [It is not asked for information, nor because of doubt, but is an emphatic way of making an assertion. What assertion?] 33. Tell the meaning of 'dejected,' 'amazed,' 'howl,' and 'dashed.'

IV.—GENERAL QUESTIONS.

1. Suppose that your parents asked you to tell them the story of the Heroes of the Long Sault; write the account that you could give. 2. What do you think is the saddest incident recounted? 3. Do you think an *old* man would undertake to do what Daulac tried to do? 4. Would you call this extract descriptive or narrative? 5. Which is your favorite paragraph? Why? 6. Memorize the best sentence you can find in the extract.

V.—BIOGRAPHICAL NOTE.

Francis Parkman was born in Boston in 1823. His childhood home at his grandfather's, near the wild lands of the beautiful village of Medford (near Boston), seems early to have developed a taste for woodland life. This taste became a passion as he spent the vacations of Harvard College in wanderings through the forest and mountains of Vermont, Maine, and Canada. Gradually in these wanderings the work he was called to do became clearer to him, and gave direction to his observation of the forest and its denizens. This work was the chronicling of the years of encounter between the Indians and the Europeans on this continent. In pursuit of this goal he in 1846 went to the Rockies to live in the wigwams and join the hunting parties of the Dacotahs. So arose *The Oregon Trail*. In 1851 began the first volume of his real work, *The Conspiracy of Pontiac*. Year after year, ceaseless study in the archives of the old and new world has yielded fruit in a great historical series whose truth and picturesque style charm the historian and the general reader. These are: *The Pioneers of New France*, 1865; *The Jesuits in North America*, 1867; *La Salle*, 1769; *The Old Regime in Canada*, 1874; *Count Frontenac*, 1877, and *Montcalm and Wolfe*, 1884.

G. L.

LVI.—THE HONEST MAN

GEORGE HERBERT.

I.—BIOGRAPHICAL NOTE.

This is an extremely difficult and rugged piece of verse. The style is much condensed, the transitions in thought are abrupt and in some cases violent; every line is packed with meaning. Young pupils cannot be expected to profit by it, without very patient and thorough explanation. In order to teach it as it should be taught, the teacher should know something of his other poetry, his life, character, and the literature of which Herbert forms a part. "The Poems of George Herbert," Camelot Classics Series, (Walter Scott, London and Newcastle, 1886,) costs about twenty-five cents; and contains not only a good selection of his poetry but the invaluable life of the author by Izaak Walton. It will be found to be most helpful to the conscientious teacher or student.

George Herbert (1593-1633) belonged to one of the most famous families in England. His eldest brother was Lord Herbert of Cheshire, soldier, statesman and religious philosopher; his mother, like Goethe's, was one of those notable women to whom their talented sons owe so much. Herbert was educated at Westminster School and at Cambridge, that home of English poets. In his youth he was a courtier, and received from James II. an appointment worth £120 a year. Disappointed of further preferment and urged by his mother, he entered the Church; in 1626 he was made Prebendary of Layton Ecclesia, and in 1630 he became parish priest of Bemerton near Salisbury. Before his induction, he married Miss Jane Danvers, on a very short acquaintance. His health had long been weak and he was carried off while yet a young man, by consumption.

Herbert was a devout Christian and a zealous adherent of the Church of England. His poetry is devoted to the expression of distinctively Christian thought and to the praise of the Church he loved so well. At Bemerton, he and his household spent much of

their time in the devout practice of religious observances. He was passionately fond of music, and he was kind to the poor of his parish. Of his personal appearance Walton says: "He was for his person of a stature inclining towards tallness; his body was very straight, and so far from being cumbered with too much flesh, that he was lean to an extremity. His aspect was cheerful, and his speech and motion did both declare him a gentleman; for they were all so meek and obliging, that they purchased love and respect from all that knew him."

Herbert is to be classed as an Elizabethan poet of the second period, when quaintness was beginning to characterize poetry rather than strong feeling. The antithetic turn in l. 25, the repetition of the same word in two senses as in l. 35, the habit of using metaphors and figures—are all characteristic of the period. An understanding of Shakspeare's diction will help very much in teaching this poem of Herbert's.

The following characterization of his poetry by Mr. Saintsbury may prove helpful. "He expresses common needs, common thoughts, the everyday needs of the Christian, just sublimated sufficiently to make them attractive. The fashion and his own taste gave him a pleasing quaintness, which his good sense kept from being ever obscure, or offensive, or extravagant. The famous "Sweet day so cool, so calm, so bright," and many short passages which are known to every one express Herbert perfectly. The thought is obvious, usual, in no sense far-fetched. The morality is plain and simple. The expression, with a sufficient touch of the daintiness of the time, has nothing that is extraordinarily or ravishingly felicitous whether in phrasing or versing. He is, in short, a poet whom all must respect, whom those who are in sympathy with his vein of thought cannot but revere; who did England an inestimable service by giving to the highest and purest thoughts that familiar and abiding poetic garb which contributes so much to fix any thoughts in the mind, and of which, to tell the truth, poetry has been much more prodigal to other departments of thought by no means so well deserving."—*Elizabethan Literature*, London, 1887, p. 373.

II.—NOTES AND COMMENTS.

1. 1.—*Who is the honest man?* “Honest” means here much the same as “just” in the Bible; the man of perfect character, the ideal man. The poet seems to have had two models before his mind in writing, the xv. Psalm, which begins with a question “Lord who shall abide in thy tabernacle?” and contains as answer, a description of such a man; “He that walketh uprightly, etc.”; and second, the famous ode of Horace (Bk. iii. 3)

‘Justum ac tenacem propositi virum
Non civium ardor prava jubentium,’ etc.

‘Neither the fierceness of the mob insisting on evil deeds, nor the face of the threatening tyrant, nor the southerly storm, the turbulent master of the restless Adriatic, nor even the strong hand of Jove himself with his thunder, can swerve from his fixed resolve the man who is just and constant in mind. Though the round world should crash together the ruins would overwhelm him, still unfearing.’

1. 2.—*good pursue.* Possibly an unconscious modification of I. Pet. iii., 10, 11: “seek peace and ensue it.”

1. 3.—*himself most true.*

“To thine own self be true;
And it must follow as the night the day,
Thou canst not then be false to any man,”

—*Hamlet I., 3.*

1. 5.—*Unpin.* The meaning is difficult. Johnson in his dictionary quotes this stanza to illustrate the meaning of unpin = ‘unbolt’. In old ballads, “pin” often means bolt of a door. The ordinary meaning is to take out the pins,—of a dress: and so cause disorder. Either will give sense. “Fawning,” servility and flattery cannot “unpin,” insidiously prevent—“force” cannot “wrench,” violently prevent—the honest man from performing the duties he owes to all.

1. 7.—*so loose and easy.* Metaphor from the wearing of the cloak; in Herbert’s time, a necessary part of male costume. He may have had the fable of the Traveller and His Cloak in his mind. His “honesty” (principles) are not readily departed from. “Ruffling,” boisterous; a “ruffler” at this time, was a bully.

1. 8.—*glittering look it blind.* A sudden change of metaphor. The honest man cannot be blinded by the sight of splendor, into ignoring the difference between right and wrong. The idea of “look” is staring impudently “it” (honesty) out of countenance; or dazzling till “it” (honesty) loses its sight.

1. 9.—*sure and even trot.* Again a sudden change. Metaphor from riding in company. The “honest” man keeps his even pace; the world does not. “He that believeth shall not make haste.” *Isa. xxxviii., 16.*

1. 13.—*the thing.* The most general meaning of this vague word; here, all the circumstances relating to each trial (l. 11); “weigh,” consider, the honest man considers what will be the force of his example in every important act of his life.

1. 14.—*into a sum* All being summed up. The metaphor is taken from adding up accounts. The honest man is praised in this verse for avoiding rashness.

1. 15.—*What place or person calls for.* When all things are considered fully, he discharges the duty binding on him, either on account of his own personal dignity or from his social position. “He doth pay” carrying out the idea of “sum;” satisfies the claims made upon him by “place or person.” “When thou vowest a vow unto God, defer not to pay it: for he hath no pleasure in fools: pay that which thou hast vowed.”—*Eccles. v. 4.*

1. 16.—*work or woo.* Force or persuade. This verse praises him for being straightforward: not doing anything underhand. Same idea as in ll. 4, 5.

1. 17.—*sleight.* Anything like a trick. In his poem “Nature,” Herbert rimes ‘deceit’ with ‘straight,’ as in this case. He does not always rime exactly: but here “deceit” is pronounced “de-sāte,” and probably, “sleight,” “slāte.” The pronunciation of the day was like present day Irish.

1. 19.—*fashion.* In its literal meaning of “make,” outward appearance.

“By Heaven I will,
Or let me lose the fashion of a man.”

—*Henry VIII., in., 2.*

The very look, dress, etc., of the honest man is consistent with his actions and speech.

1. 20.—*All of a piece.* Consistent, not piebald: metaphor from cloth: not patched of different colors and materials.

1. 21.—*melts or thaws.* Yields, gives way.

1. 22.—*temptations.* Different from 'trials' line 11, which are situations in which it is hard to know how to act. 'Temptations,' opportunities and inducements to sin; "close," not far away, but present, real, immediate.

1. 23.—*in dark can run.* Is active, effects its purpose. We say of writs: they run. It is of course not literal darkness that Herbert means. The "honest man" man is virtuous, not only when the eye, of the world is on him, but when he might sin in secret, secure from observation.

1. 25.—*And is their virtue.* This jingle on words is characteristic of Herbert's time. Again, "sun" is not to be taken in the literal sense; it is the ordinary circumstances of life which regulate the everyday life of ordinary men; public opinion, Mrs. Grundy. Public opinion is the virtue of ordinary people: that is, they are good only because they are afraid of what people will say. The "honest" man's sun is "virtue." Virtue "writeth laws" for him; i. e., regulates all his actions as the actual sun regulates the daily actions of mankind.

1. 26.—*to treat.* Deal with. Herbert considers that special allowance must be made for women. He classes them with sick and passionate persons, as not being so open to reason as the rest of mankind. This idea is becoming obsolete, as far as women are concerned.

1. 29.—*defeat.* Because others fail in their duty, or in their obligations towards him, the honest man does not, for that, come short in his duties or obligations.

1. 30.—*part.* Metaphor from the theatre. The character which an actor represents in a play is called his "part."

1. 31.—*procure.* "Cause," "bring it about that."

1. 32.—*bias.* Metaphor from the game of bowling, still in use. The bowl being not perfectly round does not run on the grass

straight to the mark but makes a curve. "The wide world runs bias," Affairs in general do not go as he wishes them to go.

1. 33.—*to writhe*. To impotently fret under these vexing circumstances. Impatience is shown by jerking or twisting movements of the limbs. This interpretation require the comma, not after "bias," but after "will." Punctuated with a comma after "bias," as in the Reader, we interpret "to let his limbs or less worthy impulses and desires escape from the control of his spirit or higher Nature." Nothing can make the honest man tamely share the evil: he will try to remedy it.

1. 34.—*The marksman*. Another of Herbert's rapid changes. The "honest" man is the *sure* marksman; he is certain of hitting the mark, *i.e.*, of fulfilling his purposes in life. That is the reward of constancy.

"Justum ac tenacem propositi virum."
The just man who holds to his purpose.

1. 35.—*Who still*. This fashion of jingling words is peculiar to Herbert's time. See l. 25. The first "still" means "constantly," the second "in the future as now and before."

III.—QUESTIONS.

To make this lesson profitable, it should be taught most minutely. Every point should be discussed carefully; for the thought is difficult for young persons to grasp. Such questions as the following would serve to bring out the meaning of each verse.

To whom is the question in l. 1 put? Who answers it? [Compare for similarity of structure Ps. xv.] What is the meaning of "honest?" What is the first mark of the honest man? What is the meaning of pursuing good? How can a man be true to himself? The meaning of true? What idea does fawning call up? The meaning of unpin? Of wrench? Write the verse in prose order, expanding it in order to bring out the meaning. [This last exercise for each verse, will fix the thought in the minds of the class: but it should only be attempted after the most careful exposition. Otherwise the pupils will be confirmed in error, not in right ideas.]

How can honesty be loose or easy? The meaning of honesty? What is a metaphor? The meaning of "look it blind"? What is the honest man praised for in this stanza? To how many things is honesty compared in this stanza?

The meaning of trials? of stay? of thing? of sun? What is the metaphor in l. 14, 15? What virtue is attributed to the honest man in this stanza?

Does "work or woo" convey the same idea as "force nor fawning"? What is the difference between 'trick' and 'sleight'? The meaning of 'fashion' here? How can 'words and works, and fashion' be said to be 'all of a piece'? and 'clear and straight'?

To what is the honest man compared in l. 21? To what is his goodness compared? How can the sun write laws? Does virtue write laws for the honest man? Does 'run' carry out the idea of 'sets not'? How can the 'sun' be the 'virtue' of 'others'?

The meaning of 'treat'? of 'treat with'? of 'treaty'? What does the honest man 'allow for'? Is there any difference in the thought of l. 29, and of l. 30? What good qualities of the honest man are brought out in this stanza?

The meaning of 'procure'? of bias? 'on the bias'? Why is the world called 'wide'? The meaning of 'from his will'? The difference between 'will' and 'wish'? What idea in "writhe"? Parse 'share' and 'mend'. The meaning of 'marksman'? of the two 'still's' l. 35? In conclusion review carefully and point out the separate qualities which characterise the ideal *honest* man. Show whether these ideas are embodied in the modern idea of honesty. This lesson might be used to show how language is constantly changing, or as an introduction to Elizabethan literature.

A. M. M.

LIX.—YARROW UNVISITED.



Wm Wordsworth

I.—INTRODUCTION.

This poem is one of a series of three—*Yarrow Unvisited*, *Yarrow Visited* and *Yarrow Revisited*,—suggested by three visits which Wordsworth made to Scotland. Coleridge and Wordsworth's sister Dorothy (the "winsome Marrow" of this poem) were his companions on his first visit. Of this tour his sister kept a journal showing the places they visited. Among these were the grave of Burns, Loch Lomond, the Trosachs, the Pass of Killierankie, and many other places celebrated in history or tradition, or for their natural beauty. On their return south they met Scott at Melrose. The

visit was remembered by both poets with great pleasure. One of the places *not* visited was the river Yarrow, famous in Scottish song. The thought expressed in the poem is not one of regret that they should omit visiting such an interesting spot, but rather of philosophic satisfaction that they should be able to keep the picture with which imagination had supplied them ; for in seeing places of which one has heard a great deal, disappointment is likely to come, as the expectations are often not realized, and then the ideal is forever destroyed by the real. Besides, it is wise to save some enjoyment for another occasion, for the more of earth's beauties one has seen, the less remains for future enjoyment ; and the blasé individual is the most unhappy of all types.

II.—EXPLANATORY NOTES.

1. 1.—*Stirling Castle*. Stirling, the county town of Stirling, is finely situated in the slopes of an isolated eminence overlooking the valley of the Forth. The castle crowning the eminence is of unknown antiquity, but from the time when Alex. I. died within its walls in 1124 till James VI. ascended the throne of England it was intimately associated with the fortunes of the Scottish monarchs, and after the accession of the Stuarts it became a favorite royal residence.

1. 3.—*The mazy Forth*. The river Forth is very winding in its course. From Stirling, for instance, a distance of six miles by land along the stream corresponds to twenty miles by water. "The links of the Forth" are often referred to ; e.g., see Sir Walter Scott.

Clyde, Tay, Tweed. See the map of Scotland.

1. 5.—*Clovenford*. In Selkirkshire, not far from Sir Walter Scott's home, Abbotsford.

1. 6.—"*winsome Marrow*." A quotation from an old Scotch poem. *The Braes of Yarrow*, by Hamilton.

"Busk ye, busk ye, my bonny, bonny bride,
Busk ye, busk ye, my winsome marrow."

Marrow, possibly a corruption of *Fr. mari*, a husband, is an old Scotch and provincial English word meaning a sweetheart, a companion, one of a pair.

“Your knife’s the very *marrow* of mine.”

1. 8.—*Yarrow*. A river of Scotland, county of Selkirk, joins the Ettrick. Scott resided in this neighborhood for ten years. The river is famous in old ballads. A *brae* is the side of a hill.

1. 17.—*Gala Water*. A river of Scotland, joining the Tweed close to Abbotsford. See Burns.

1. 17.—*Leader Haughs*. The river Leader is another tributary of the Tweed, near Gala Water, joining the Tweed below Abbotsford. *Haughs* (provincial Eng. and Scotch) means low-lying ground, properly on the banks of a river, and such as is sometimes overflowed.

1. 19.—*Dryborough*. A town on the Tweed, below the junction of the Leader and the Tweed. Dryborough Abbey is a beautiful ruin near Melrose, the resting-place of the great bard of romance, Sir Walter Scott, who was buried there in 1832.

1. 20.—*Lintwhites*. Linnet-white, linnet, a small singing bird, frequenting open heaths and commons. It is very lively and cheerful and a sweet and pleasing songster. *Lintwhite* and *lintie* are provincial names for it.

1. 19.—*chiming Tweed*—i.e. joining its music harmoniously with the song of the birds.

1. 21.—*Teviotdale*. A name applied to the County of Roxburgh. The Teviot is a river that joins the Tweed at Kelso, after a N.E. course of 34 miles.

1. 33.—*holms*. (1) An islet or river island; in Orkney, a small island off a large one. (2) A low, flat tract of rich land by the side of a river.

Holm is frequently joined with other syllables in names of places, as *Stepholme*, *Flatholme*.

1. 37.—*Strath*. In Scotland a valley of considerable size, often having a river running through it and giving it its distinctive appellation, as *Strathspey*.

1. 41.—*beeves*. Animals of the bovine genus, whether ox, cow, or bull, in the full-grown state. In this, which is the original sense, the singular is obsolete. The singular is applied only to the flesh of the animal when killed, and in this sense it has no plural.

1. 41.—*kine*. An old plural of cow.

1. 42.—*Burn-mill Meadow*. "A local vale named from the mill-stream which winds through it."

1. 43.—*St. Mary's Lake*. A beautiful lake of Scotland, fifteen miles long, one mile wide. The Yarrow flows from its east end.

1. 60.—*melancholy*. (Gr. *melas*, black, and *chole*, bile), a mental disease, supposed by the ancients to be produced by a redundancy of black bile.

1. 64.—*bonny*. Doubtfully derived from Fr. *bon*, good; more probably allied to G. *bohlen*, to rub smooth, to polish; a Scotch word meaning handsome, fine, prett.

III.—SUGGESTIVE QUESTIONS.

What suggested to Wordsworth the writing of this poem? What is the central thought expressed in it? Compare it with the poems *Yarrow Visited*, and *Yarrow Revisited*. [These should be read by teacher to class in taking up this lesson.] Did the poet really find when he afterwards visited Yarrow, his own words realized:

"For when we're there, although 'tis fair,
'Twill be another Yarrow." ?

Explain the meaning of each of the following expressions in the poem:

"*mazy Forth unravelled*" "*with the Tweed*," "*winsome Marrow*," "*braes*," "*Haughs*," "*chiming Tweed*," "*lintwhites*," "*blithe*," "*strath*," "*We'll wander Scotland thorough*," "*Float double, swan and shadow*," "*freezing years*," "*bonny holms*."

Draw a map of Scotland showing all the places mentioned in the poem.

For what reason is each one mentioned?

It is said that Wordsworth was one of the most devoted of nature-worshippers. What would this poem lead you to believe on

this point? What peculiarities in thought or expression do you observe in the poem? What is the first figure of speech used? Explain it clearly.

IV.—BIOGRAPHICAL NOTE.

William Wordsworth, one of the greatest of English poets, was born at Cockermouth, in Cumberland, in 1770. His father was a clever, eloquent attorney, and his mother, who died when the poet was in his eighth year, was a woman of noble character and unusual wisdom. Of her five children she was especially anxious about the future poet. He would be remarkable, she said, either for good or evil.

The boy's education was gained at the Grammar School of Hawkshead, in Lancashire, and at Cambridge University, where, however, his course was not very satisfactory. In 1790, he, with a friend, made a pedestrian tour through France and Switzerland. While in France, when the Revolution was in progress, his young and ardent mind was filled with enthusiasm over the glorious principles of liberty, equality, and fraternity which the would-be reformers boasted of as the foundations of the institutions which they proposed to establish. A second visit the following year somewhat dispelled the illusions, as the excesses which culminated in the Reign of Terror were beginning to inspire disgust. He was providentially compelled to return to England before the worst scenes were enacted, and, though for some time he clung to his old boyish ideal of republicanism, his political opinions gradually changed and he became a Conservative in politics. In 1793 his first poems appeared, *The Evening Walk* and *Descriptive Sketches*, but with the exception of Coleridge, the critics passed them by without notice. Wordsworth, however, had become convinced that poetry was his vocation, and being fortunately made independent through a legacy left him by a friend, he devoted the rest of his life to the service of the divine art. But it was uphill work to win over the English public. The polished, soulless, artificial literature of the age had become popular and seemed destined to remain so. Wordsworth, whose ideal of a poet's mission was an exceedingly lofty one, refused to pander to a depraved public taste, and wrote steadily on in spite

of the ridicule of critics. "Let the age continue to love its own darkness," he said, "I shall continue to write, with, I trust, the light of Heaven upon me." In time public feeling changed and men began to realize that the despised Poet of the Lakes was in reality a great genius. He was, in his latter days, revered as the great teacher of the time, and when he died in 1850, and the laureateship which he had held for the last few years of his life was conferred upon Tennyson, the latter gratefully acknowledged the greatness of the honor which gave to him

"The laurel greener from the brows
Of him who uttered nothing base."

His life throughout had been a quiet and simple one. He married in 1802 a school friend of his boyhood, Mary Hutchinson, and he had in his sister Dorothy a sympathetic friend and companion. In 1803, accompanied by his sister and Coleridge, he paid a visit to Scotland, and on returning south met Scott at Melrose. A second tour was made in 1814, and in 1831 he made another visit to see Sir Walter Scott before the latter went off on that last fruitless quest for health. These visits gave rise to the poems *Yarrow Unvisited*, *Yarrow Visited*, and *Yarrow Revisited*. These trips and occasional visits to the continent scarcely broke in upon the peaceful monotony of the life at Rydal Mount, that place which has since become so famous, a most beautiful and romantic spot overlooking the lake of Windermere.

His chief works are *The Excursion*, *Ecclesiastical Sketches*, memorial poems of his trips in Scotland and on the Continent, some of the finest of English sonnets, and numerous miscellaneous poems. The service he did for English verse was indeed great. The artificial gave place to the natural, and men were shown that in the commonest things there is a divine beauty. With gentlest and yet keenest satire he held up to ridicule the type of character to which only that which was uncommon was beautiful, the man to whom

"A primrose by the river's brim
A yellow primrose was to him,
And it was nothing more."

To the really appreciative soul he taught that

" . . . the meanest flower that blows can bring
Thoughts that do often lie too deep for tears."

He was a great nature-worshipper, and while dealing with the most everyday subjects and using the simplest language, it was given to him to become one of the greatest and purest teachers of philosophy, and to all things to

" Add the gleam,
The light that never was on sea or land,
The consecration and the poet's dream."

N. S.

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LXIII.—THE EXILE OF ERIN.

THOMAS CAMPBELL.

I—INTRODUCTORY.

Campbell spent the latter part of the autumn of 1800 in a small town near Hamburg, called Altona. Here he met some Irish exiles, who had taken refuge among the citizens of Hamburg. "In the society of these men he spent much of his leisure; several of them were highly accomplished; and the keen sympathy which he felt in their sufferings, inspired this beautiful lyric."

The poet himself has left us the following note on the occasion of the poem: "While tarrying at Hamburg I made the acquaintance of some of the refugee Irishmen who had been concerned in the rebellion of 1798. Among these was Anthony MacCann...an honest, excellent man. It was in consequence of meeting him one evening on the banks of the Elbe, lonely and pensive at the thoughts of his situation, that I wrote 'The Exile of Erin'."

The poem was published in January, 1801, with the following preface. "The meeting of the Imperial Parliament, we trust, will be distinguished by acts of mercy. The following most interesting and pathetic song, it is to be hoped, will induce them to extend their benevolence to those unfortunate men, whom delusion and error have doomed to exile, but who sigh for a return to their native homes."

II—ANALYTICAL.

1. Into what two parts does this poem naturally divide itself? [Stanza i., and stanzas ii., iii., iv., and v.]

2. What is the subject of stanza i.?

3. Give an appropriate title to stanzas ii., iii., iv., and v.

4. Stanza i. (a) What time of day is it? (b) Describe the place where the exile is wandering. (c) What feeling pervades this stanza? (d) What words convey the idea of the Exile's sadness?

5. Stanzas ii., iii., iv., and v. (a) Show how stanza v. has a distinctly different theme from stanzas ii., iii., and iv. (b) What is the connection in thought between l. 1, stanza ii. ("sad is my fate") and stanzas ii., iii., and iv.? [General statement followed by details.] (c) What are the particular causes of this exile's sadness?

6. Why are the feelings of this Irishman so different from those of the "band of exiles" described in "Landing of the Pilgrims" [p. 229, Fourth Reader]?

III.—EXPLANATORY NOTES AND QUESTIONS.

FIRST STANZA. *Exile.* After the Irish rebellion of 1798 had been suppressed, over four hundred of the insurgents were transported or banished.

Erin. A poetical name for Ireland. Compare Albion for England, Scotia for Scotland, etc.

poor (l. 1), *thin* (l. 2). What effect have these words on the spirit of the passage? What is lost by striking them out? [By his use of epithets the poet brings out, again and again, the idea of the exile's misery and so arouses our sympathy on behalf of these suffering ones.]

robe. What does this word mean here? What different shade of meaning has it in prose?

wind-beaten hill. This epithet adds to the feeling of desolation and loneliness that the poet has infused into this description.

But the day-star attracted his...ocean. This is somewhat obscure. If the exile is in America wandering by the sea-shore in the early morning he will see the morning-star to the east, over his native land. But Campbell tells us, it was in consequence of meeting an Irishman one evening, wandering lonely and pensive on the banks of the Elbe, that he wrote this poem. Accordingly it is probable that the poet is thinking of the Continent as the place of banishment, and pictures the exile standing on a beach in the evening. The evening star is always seen to the west and so would appear over "his own native isle of the ocean. It is best—though we cannot be absolutely certain—to interpret the 'day-star' as loosely used for Venus, which at one period is the morning star, at another the evening star.

eyes' sad devotion. Express more simply and at greater length.
fire of his youthful emotion. His ardent love of native land that he possessed even as a youth.

Erin-go-bragh. An Irish expression meaning 'Ireland-for-ever.'

SECOND STANZA. This picture of the exile's destitution and sadness of heart cannot fail to awaken our sympathy. Lines 2 and 3 were evidently suggested by the passage in the Gospel of Matthew viii., 20.

covert. A shelter; from the same root as cover.

refuge from famine. An unusual form of expression. Paraphrase.

A home and a country. That his home was broken up, he tells us in the latter part of Stanza iii. and in the first part of stanza iv.

bowers. A bower is a recess in a garden, usually shady; an arbor. Sunny refers chiefly to the climate.

harp. Is there any reason why the poet has chosen this particular musical instrument? If the exile had been a Spaniard would any other musical instrument have been chosen? [The harp is the national instrument of Ireland, as the guitar is of Spain].

wild-woven flowers. Express this idea by expanding the compound word to a phrase. What does *wild* modify in thought?

strike to the numbers. Play the music that is set to the verses of the song of Erin-go-bragh.

numbers. A poetical name for verses. A certain *number* of time intervals, or of accented syllables, constitutes the line in metre, and thus by a kind of metonymy, the word numbers is applied to metrical lines.

THIRD STANZA. *sad and forsaken.* What is the grammatical relation of these words?

In dreams I re-visit. To bring this beautiful and pathetic passage vividly before the pupil, read "The Soldier's Dream" by Campbell. The contrast between the "sweet visions" of his dreams and the sad realities of his awakening, makes this passage very effective.

sea-beaten shore. Why is sea-beaten an appropriate term for the coast of Ireland?

far foreign land. It was in North Germany near Hamburg, on the banks of the Elbe, that Campbell met the exiles whose condition prompted him to write this poem.

replace. To place again; used here with its radical meaning. What is the general meaning of the word?

In a mansion of peace. What does mansion generally mean? How does this meaning agree with the "cabin fast by the wild wood"? Mansion (L. *mane're*, to remain) is here used with its primary meaning of an abode or habitation.

chase. Not the most poetical word. It seems to have been chosen out of consideration for the rhyme. Where no perils can follow or come nigh me, is the meaning.

They died to defend me. After the main body of rebels had been dispersed at Vinegar Hill, the massacres and military executions were something frightful. It is estimated that the number of insurgents who perished either in the field, by military execution, or by popular vengeance did not fall short of fifty thousand.

to defend me. Is this literally true? or was it in defense of their country they died?

live to deplore. They deplore my sad fate as an exile. [Note the poetic art shown in the alliteration in this stanza; the repetitions of *s* in l. 1 and 2, of *f* and *l* in l. 3, of *m* in l. 4, of *p* in l. 4 and 5, *br* in l. 7, *d* in l. 8.]

FOURTH STANZA. In the preceding stanza the exile has spoken of his friends and his brothers; here he speaks of his sisters, his sire, his mother, and his "bosom friend dearer than all." Why has the poet chosen this order? [A case of climax beginning with mere friends and ending with the one most dearly loved.]

fast by. Close by.

sire. Father, a dignified word now used chiefly in poetry.

bosom-friend. Intimate, fond friend, probably the exile's Irish sweetheart.

long abandoned by pleasure. Express this idea in simple prose.

dote on. To regard with excessive fondness.

fast-fading treasure. The "bosom friend," from whom he was

soon separated. Fast-fading means here lasting only for a short time. In what sense was she a "fast-fading treasure?"

may fall without measure. Express this idea in simple prose.

rapture. The passion of love inspired by the "bosom-friend."

beauty. Abstract for concrete; the beautiful one, his "bosom-friend."

FIFTH STANZA. *Its sad recollections suppressing.* What is the grammatical relation of this phrase? Compare this line in meaning with "A sorrow's crown of sorrow is remembering happier things."

draw. A peculiar word to use here, as if the wish were a breath. Paraphrase the line.

bequeaths. What is the difference between this word and *gives*? Why is *bequeaths* an appropriate word to use here?

my heart stills her motion. State, rather than, action, is what the poet means here. The clause is equivalent to 'when my heart's motion is stilled.'

Green be thy fields. The special charm of the Emerald Isle.

harp-striking bards. Read Moore's "Dear Harp of my country," in the *High School Reader*.

mavourneen. Irish for 'my darling.'

After the poem has been thoroughly taken up in class, it might be compared with "The Lament of the Irish Emigrant" as regards thought and expression. The pupil might be asked to write a description of the scene pictured in Stanza i., adding any details he pleases that are in keeping with the spirit of the scene. "The exile's Irish home" is another theme that might be treated in a similar way. Or the whole might be narrated by the pupils who would imagine themselves participants in the rebellion and sufferers in exile.

IV.—BIOGRAPHICAL.

Thomas Campbell was born in Glasgow in the year 1777. In 1791 he entered Glasgow University, where his undergraduate course was particularly brilliant. While at college he gave promise of future achievements as a poet, his elegant translations from the classics and his prize poems winning for him the name of "the Pope of Glasgow." After graduating he went to Edinburgh with the intention of studying law, but finding office work uncongenial he

returned to Glasgow and devoted himself to poetry. Shortly after, he completed his first long poem, "The Pleasures of Hope," and so great were its merits that its author found himself famous. In June, of the year 1800, he left Scotland for a tour on the Continent. He reached Ratisbon when the country round about was the scene of war. Here he had to remain for some months, as he describes it, "fairly caged in Ratisbon in the midst of the French dragoons and greasy monks." Among the poems founded on his experiences in and around Ratisbon, are "Hohenlinden," and "The Soldier's Dream."

In October he was enabled to leave this place and took up his abode for a few months in Altona, a pleasant town in North Germany, near Hamburg. While here he wrote the "Exile of Erin," and "Ye Mariners of England." When, in the following year, the league of the northern powers rendered it unsafe for Campbell to remain longer at Altona, he returned to Scotland. The naval battle in which Nelson shortly after humbled the Danish powers inspired that stirring war-song, "The Battle of the Baltic." Most of his later life Campbell spent in London. He was the friend of such men as Lord Jeffrey, Walter Scott, Mr. Roscoe, Thomas Moore, Sydney Smith, and Lord Byron. In 1805 the king granted him a pension of £200 a year, in recognition of his poetic genius. In 1809, was published his second long poem "Gertrude of Wyoming." Three years later he delivered at the Royal Institute a course of lectures on poetry. In 1826 he was elected Lord Rector of his Alma Mater, Glasgow University, an honor that became a flattering distinction when it was twice repeated in successive years. The last days of his life were spent quietly in London and in France. He died in 1844, and was buried in Westminster Abbey near the tombs of Addison and Goldsmith.

Not in the front rank of poets, he was, however, a man of no mean talent. In the finished form of his verse he shows the influence of the earlier school of Pope, while in his love of liberty he was in full sympathy with the democratic spirit of his own age. It is in his shorter poems such as "Ye Mariners of England" and "The Battle of the Baltic," that we see Campbell's best work.

W. J. S.

LXIV.—YE MARINERS OF ENGLAND.

THOMAS CAMPBELL.

I.—INTRODUCTION.

While Campbell was living in Edinburgh in 1799, he was particularly struck with the music of the song "Ye Gentlemen of England," and determined to write new words for it. He at once made a rough sketch of the new song but left it for the time unfinished. About two years afterwards, when the armed neutrality of Russia, Denmark, and Sweden left England to contend single-handed against the ambitious schemes of Napoleon, Campbell, whose patriotism had been aroused anew by the prospect of war, finished this poem and sent it off to his publishers. It was printed in 1801 with the title "Alteration of the old ballad 'Ye Gentlemen of England' composed on the prospect of a Russian war."

No patriotic Englishman, even in times of peace, can fail to be moved by this stirring song, but until we enter into the spirit of those days when the courage of the British seamen and the genius of their beloved commander were all that saved their island home from invasion, we cannot appreciate the enthusiasm with which it was first received.

The teacher would do well to talk to the class about the previous victories of the English sailors, touching on the defeat of the Armada, the stubborn naval battles with Holland during the time of the Commonwealth when "the defeat of the Dutch left England the chief sea power of the world," and tracing the victorious career of Nelson up to the year 1800. Thus the pupil will be in a position to appreciate the tone of pride and confidence in which the poet addresses "The Mariners of England."

II.—ANALYTICAL.

After reading the poem the class might be expected to answer some general questions on the subject matter. For example: Into

what form has the poet thrown his song? [An address to the English sailors.] What seems to be the occasion of this address? Why does the poet at this time think of the sailors rather than of the soldiers?

When a general addresses his troops before a battle, he would probably hold out to them certain motives for fighting bravely. Has the poet here held out any such motives? Give special passages to illustrate your answer.

Or this question might be put in easier form, thus: The poem is one suited to stimulate the courage and patriotism of the mariners by recalling their former triumphs, by showing confidence that they will again be victors, and by pointing to their future fame. Show from particular passages in the poem that this is so.

STANZA I.—(a) What is the main thought of this stanza? [Your glorious standard launch again.] (b) Show how at the outset, in ll. 23 and 24, the poet makes us feel the dignity of his theme? [The mariners have in the past won for us much glory and they are now our main defence.] (c) Call attention to the refrain ll. 9 and 10. Compare "Rule Britannia." The refrain is usually closely connected with the main thought of the poem, its repetition gives pleasure, and in such songs as these, arouses enthusiasm.

STANZA II.—(a) What is the chief thought of Stanza ii? (b) What effect will the mention of "spirits of your fathers," of "Blake" and "Nelson," have on the sailors? [It will rouse in them the desire to emulate the brave deeds of their sires.] (c) Show the appropriateness of mentioning spirits of your fathers, before Blake and Nelson. Which would appeal most strongly to the sailors the general term or the particular names? [Compare with this stanza, Byron's "The Isles of Greece," in which he appeals to the modern Greeks to remember the glorious deeds of their ancestors, and to make an effort to regain their freedom.]

STANZA III.—(a) Write in a prose sentence the thought of this stanza. (b) Why does Britannia need no towers along her coast?

STANZA IV.—(a) Express in simple prose the thought of ll. 1-4, and in another sentence the thought of ll. 5-10. (b) Why does l. 8 of Stanza iv differ from l. 8 of Stanzas i., ii. and iii.?

III.—NOTES AND QUESTIONS.

Ye. This is the old nominative form; *you* was objective. In present English *you* is either nominative or objective, and *ye* is used only in poetry or elevated prose.

Mariners (*L. mare* the sea.) A poetic word for sailors.

that. Is the relative here restrictive or descriptive? Would *who* be correct here? Would it make the line less melodious?

native seas. Seas and waters around Great Britain.

flag has braved. Neither fierce battles nor stormy seas have daunted the courage of the sailors, and through all perils the flag, the emblem of Britain's prowess, has continued to fly from the mast-head.

a thousand years. Synecdoche, in putting a definite for an indefinite number. *A long time* is meant. It is interesting to remember that nearly a thousand years before, Alfred fitted out a fleet that drove the Danish invaders from the English shores.

your glorious standard. Why glorious?

your standard launch again. Put to sea ready for battle. What is the usual meaning of the word launch?

To match another foe. To engage in battle with one more foe. What foe has the poet in mind?

sweep through the deep. Why would you consider sweep a better word here than sail? What added meaning is there in sweep? [The word has been said "to indicate rapid and victorious progress."]

Note also how in this line the sound is suited to the sense.

start. An appropriate word; the spirits are eager to see how bravely their sons will acquit themselves.

field of fame. Battlefield, place where they won glory in the fight.

Ocean. Used here as a proper noun.

Blake. Robert Blake was born in Somersetshire in 1598. "Thus," says a biographer, "his birth falls in the year before that of Cromwell; their lives ran parallel in the service of their country; their characters present many points of likeness; and they died within a few months of each other." Upon graduat-

ing from Oxford, he lived for a time the quiet life of a country gentleman. When the civil war broke out, Blake entered the Parliamentary army and distinguished himself in several engagements. After the execution of Charles I. he was appointed to the command of the fleet, and in a naval engagement in 1651, he completely crushed the Royalist sea forces. In 1652 a war with Holland broke out, and after hard fighting he defeated both the Dutch admirals, Ruyter and Van Tromp. At this time, we must remember, Holland was the strongest naval power on the continent. His next exploit was to defeat the pirates of the Mediterranean, to bombard Algiers, their headquarters, and release the English captives he found there. In 1656 he won a great victory over the Spanish fleet in the harbor of Santa Cruz, right under the guns of the forts. So daring was the attack, and so complete the victory that the Spaniards came to the conclusion that devils and not men had destroyed their fleet in such a manner. He died in 1657. At the time of the Restoration, his remains were removed from Westminster Abbey by the Royalists, in a weak attempt to dishonor the Puritan leaders. "But," says Dr. Johnson "the regard which was denied his body has been paid to his better remains, his name and memory. Nor has any writer dared to deny him the praise of intrepidity, honesty, of contempt of wealth and love for his country."

Nelson. Horatio Nelson, England's greatest sailor, was born in Norfolkshire in 1758. In 1770 he entered the royal navy, and as midshipman and lieutenant saw service in almost every division of the globe. At the age of twenty-one he was made post-captain, and the following years spent in cruising were for him years of growing reputation. When in 1793 the war with France broke out, Nelson was appointed captain of the *Agamemnon*, a ship of the line, "and though his vessel was the worst in the fleet he performed feats of daring and perfect seamanship that at once marked him out for applause and distinction." At the battle off Cape St. Vincent in 1796, the victory of the English was largely owing to his bravery, skill, and promptitude. For his services in this engagement he received the Order of the Bath and was made an admiral. Two years later he led the English fleet at the Battle of the Nile, in

which the French fleet was almost annihilated and by which Napoleon and his army in Egypt were cut off from return to France. As recognition of his services in this engagement, the title of Baron was conferred upon Nelson.

In 1801 he defeated the fleet of Denmark, and broke up the coalition of the Northern Powers. When in the following years Napoleon formed the project of invading England, he found it impossible to convey an army across the Channel, so constant was Nelson's watchfulness and so great the terror of his name. In the battle of Trafalgar in 1805, the combined fleets of France and Spain were utterly defeated, and with this defeat the schemes of Napoleon for an invasion of England, fell to the ground. But the victory was dearly bought, for in the action Nelson was killed. Death came to him just when his life work was ended. "Nelson was inferior to several of England's naval chiefs in political sagacity and calm forethought. But he was the greatest of her commanders at sea; he was unrivalled in an eventful age of war, for resource, daring, professional skill, and the art of winning the hearts of men; and on the whole he was beyond comparison the first of the naval worthies of his country."

When this poem was written, Nelson was still living and the line read "When Blake the boast of freedom fell;" in a later edition this was changed to the present reading.

Your manly hearts shall glow. Shall be fired with enthusiasm.

STANZA III. Beattie, in his life of Campbell says: "The great work then in progress of fortifying every assailable point along the Straits of Dover westward with Martello towers, presented a feature in our warlike preparations of which the poet knew well how to take advantage. Nothing in poetry could have been better timed or more forcibly expressed :

'Britannia needs no bulwarks,
No towers along the steep.'

Britannia. The Latin name for Britain, used in poetry and elevated prose. Compare the use of Erin for Ireland.

bulwark. What is the usual meaning of this word? Here it means a land defence. Perhaps the coasts of Britain are thought of as sides of a ship; thus the bulwarks would be coast defences.

steep. The steep coast. An example of the use of an epithet for the noun. Compare *the deep*, for sea, *the pure serene*, for air.

Her march is o'er the mountain waves. In the poet's imagination Britannia is a goddess moving proudly over her rightful domain. Compare the thought of *Rule Britannia*.

Her home is on the deep. Express the meaning in simple prose. *thunders from her native oak.* Broadsides from her war-ships. Why is oak used for ships?

She quells the floods below. The figure in this line is somewhat confused. The poet no doubt means, she subdues her enemies. The seamen contend with hostile fleets and angry seas and in this couplet he seems to have both in mind. In l. 5 he is evidently thinking of the battle raging loud and long, while in l. 6 he has in mind the stormy winds.

As they roar on the shore. Note the imitative effect of this line.

STANZA IV. *meteor flag.* Meteors or falling stars were in olden times regarded as a sign of danger, often of disastrous war. So will the flag of England become a source of terror to her enemies. This was no exaggeration. So terrible to their enemies did the English seamen, when led by Nelson, become, that the bravest admirals of France and Spain were afraid to risk an engagement unless they had a vastly superior force.

terrific burn. The continued burning of a meteor would strike added terror into the hearts of the superstitious. So the meteor flag of England, to her enemies.

Till danger's troubled night depart. In this and the following line the metaphor is continued. This night during which omens of danger are seen is the time of war. Peace is represented as the morning. Notice how in the expression, *danger's troubled night*, the use of three words of kindred meaning to express the one idea adds force to the line.

Star of peace. The morning star, herald of the dawn, and so figuratively of returning peace.

Our song and feast shall flow. There shall be singing and feasting. *fiery fight.* Desperate conflict.

For life of Campbell, see "The Exile of Erin."

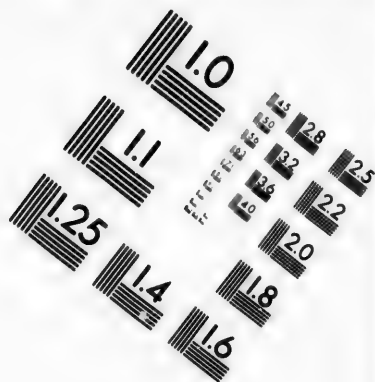
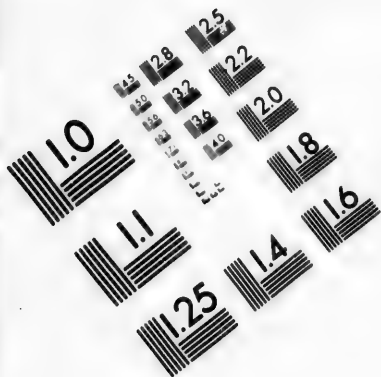
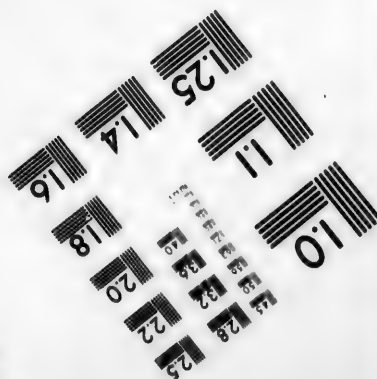
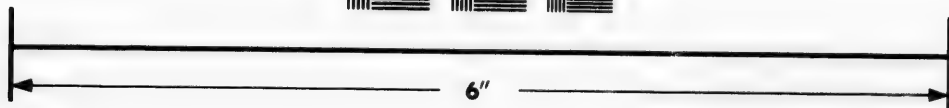
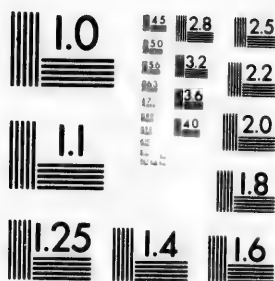


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LXIX.—THE CHANGELING.



J. H. Lowell

I.—INTRODUCTION.

There seems at first reading to be a little ambiguity in this poem. Does the changeling refer to a second child that came to take the place and yet not the place of the first? This interpretation may suggest itself, but a more careful reading shows how unsatisfactory and even impossible it is. If a real child, it is absurd for the poet to say

“I cannot lift it up fatherly
And bliss it upon my breast.”

Besides this interpretation robs the poem of all its poetry. The

only explanation consistent with the spirit of the piece is that the changeling refers to the spirit-child. The child has died, but the father's love for it is so great that he seems to see it still with him in its accustomed place, and in his fancy it develops as it would have developed if it had lived.

"That seems like her bud in full blossom."

It is a well-known scientific fact that with peculiar nervous temperaments the ideal is sometimes the real. Artists, for example, can sometimes work as well after the model has gone, for ideally he is still sitting there, and any event which has powerfully affected any person may result in a peculiar nervous disturbance in which the ideal becomes as strong as the real. Huxley and Sully give many interesting illustrations of this. In this poem the father is represented as seeing ideally his child as plainly as he ever really saw it.

There are some exceedingly beautiful touches in the artistic work of this poem. In the first stanza, the similarity between the relationship of the child to its earthly parent, and that of mankind generally to the All-Father, a well-worn idea certainly, is prettily put. The comparison in the second stanza is good, and in the third, the description of a child's responsive smile, that seems to take in its whole being, is pleasing to observers of child-nature, who cannot have failed to notice the difference between this *real* kind of smiling and the artificial or at any rate less expressive smile of maturer years. The thought in the last two lines of this stanza, of the mother's love speaking through the child, is one of the prettiest touches in the poem. Then the reference to the Zingari stealing the child combines the idea of gypsies really stealing the child (a common enough practice, of course) with the old and beautiful representation of death as a taking away of the person by angels who bear freed mortals to the spirit-land. In the next stanza the comparison of the father, waking in the morning and seeing ideally the child that he knows has died, to a tiny violet (the frailest and most delicate of flowers) feeling itself all alone and helpless, is, I think, decidedly the best thing in the poem. In the next stanza, the didactic tendencies of Lowell become manifest. Lowell preaches

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a good deal and didacticism generally spoils poetry, but, to do him justice, his sermons are brought in effectively and are made brief enough to escape being tiresome. Just as not even the poor wee violet is left uncared for, but is looked after as carefully as if the whole economy of nature were intended for its sole benefit, so with helpless humanity. Compare the Sermon on the Mount, "Consider the lilies, etc."

The concluding stanza is marked by a greater degree of the touching pathos which characterizes the whole poem. Though the child remains, it is yet only a spirit-child after all. The parent

"—cannot lift it up fatherly,"

though he sees it still lying in its cradle. In the second stanza we are told that

"—The light of the heaven *she came from*
Still lingered and gleamed in her hair."

here it is

"—The light of heaven *she is gone to*
Transfigured its golden hair."

The word "transfigured" suggests the idea of being glorified, made more beautiful.

II.—EXPLANATORY NOTES.

The Changeling. A changeling is a child left or taken in the place of another. It used to be a common superstition that the fairies often stole children and put others in their places.

1. 3.—*lead me gently backward.* Bring me by the knowledge of my love for my child gradually to a knowledge of God's love for me; so that I might again be as a little child in love and obedience to God. [Note how beautifully this is suggested by "the heavenly Father's knee."]

1. 5.—*force of nature.* By the strength of the natural love of the father for his child—a love nature implants in all creatures.

1. 6.—*wise.* Closely akin to the adjective *wise*, and perhaps literally the known or skilful (*i.e.*, wise) manner. *Guise* is the same word, having come to us from the German through the French, like

guile (cf. *wile*), *guard* (cf. *ward*), etc. As an independent word *wise* (the noun) is obsolescent or poetical, except in such phrases as *in any wise*, *in this wise*, and the like. "... shall in no *wise* lose his reward." (Matt. v. 42.) It is used in composition, as *likewise*, *otherwise*, *lengthwise*, having then much the same force as *ways*.

1. 8.—*wayward*. Originally a headless form of *aweeward*. Thus *wayward* is *away-ward*, that is, turned away, perverse. It is a parallel formation to *froward*, i. e., *fromward*.

11. 11, 12.—*And the light . . . hair*. Compare Wordsworth, *Intimations*.

"—trailing clouds of glory do we come
From God who is our home.
Heaven lies about us in our infancy."

11. 15, 16.—*As the shallows . . . brook*. This beautiful picture recalls Tennyson's lines:

"I make the netted sunbeam dance
Against my sandy shallows."

—*The Brook* (*Third Reader*, p. 233).

1. 18.—*kneeling lover*. Picture, with as many details as you can, the scene of father and child, called up by these words.

1. 24.—*sun*. That is the warm happy love of the mother, bringing joy to the father.

1. 25.—*Zingari*. Singular, *Zingaro* (Italian), a gypsy. A peculiar vagabond race found in every country of Europe as well as in parts of Asia, Africa, and America. The gypsies are supposed to be descendants of some obscure tribe of India. The word is sometimes written *Zingano*, *Zingani*. The name is often applied to any person exhibiting the peculiarities of the gypsy, as trickishness, cajolery, roguishness.

1. 30.—*hampering strings*. The metaphor seems slightly mixed. "Hampering strings" suggests the idea of something restrained by being tied down, fettered. This, in turn, suggest the idea of captivity by means of a cage. The strings may, however, refer to the fastenings of the cage-door. The metaphor would then be perfect.

l. 48.—*all but*. All for the mere purpose of. Is this practically true—true in a sense.

l. 52.—*bliss it*. An unusual verbal use of the word.

l. 56.—*transfigure*. To change the appearance or give a glorified appearance or character to. "Jesus taketh . . . and was *transfigured* before them." (Matt. xvii. 1, 2.)

III.—QUESTION AND SUGGESTIONS.

Give in a few words the subject of the poem. [Tell briefly what it is about.] If some one said the Changeling was a second child that was born to the poet, show how his statement is from the words of the poem incorrect. What is the force of the word "backward" in l. 3? Of the expression "by the force of nature." l. 5? Of "the shadows of sun-gilt ripples," l. 15? What picture is called up by the words? Of "Till her outstretched hands smiled also," l. 21? Of "Sending sun through her veins to me," l. 24? "It hardly seemed a day," l. 26. Why not? Of "those heavenly Zingari," l. 29? In what ways are the angels Zingari? Which do you prefer "used her wings," l. 32, or "flew away"? Explain, "like her bud in full blossom," l. 35? Of "smiles as she never smiled," l. 36? "As weak as a violet," l. 40? Picture the scene called up by "A violet alone 'neath the *awful* sky," ll. 39, 40. Explain, *Faithful* nature," l. 43. "Winds wander . . . all but to prosper a poor little violet." Show how all things do work together in creation so that each individual flower or creature shares the benefit of the mighty co-operation of the parts of the universe. Explain, "I cannot sing it to rest," etc., l. 50; "Fatherly," l. 51; "bliss it", l. 52. Show the sense the poet has in mind when he says "It lies in my little one's cradle," etc., line 53. [He still remembers the dead child as she was in life, happy in its cradle or nestling in her father's arms. This meaning is so vivid that the child still seems to him alive.] Pick out the comparisons that are made in the poem. Which do you consider the most beautiful, and why? Write the stanza you like best in the poem. Memorize the whole poem.

IV.—BIOGRAPHICAL NOTE.

The last years of the 19th century have seen so many of the world's great minds pass away that it would seem as if few who have made the century remarkable were likely to survive it. The sweet singer of England has passed away in singing, and over American song, too, a hush has come. It was on Wednesday, 12th August, 1891, at "Elmwood," the family residence in Cambridge, where he was born in 1819, that Lowell died. He was like Longfellow, Emerson, and Holmes, the son of a clergyman. His father, the Rev. Chas. Lowell, was descended from the old English stock that founded New England. The poet's mother, Harriet Spencer Lowell, the daughter of an officer in the U. S. navy, was a bright, clever woman whose mind finally gave way,—an event which caused the writing of "The Darkened Mind." The boy passed from a classical school to Harvard University, from which he graduated in 1838. He studied law, but soon found more congenial work in literature and journalism. His marriage in 1844 to Maria White of Watertown, a woman devoted to the cause of reform, made a great change in the rather conservative temper of the poet. His work as a man of letters was varied by the duties of the professorial chair which he accepted in 1855 in Harvard, and afterwards by diplomatic work. His chief poetical writings are the *Biglow Papers*, a collection of poems in Yankee dialect by "Hosea Biglow," protesting with keenest satire against the extension of slavery, and a second series called out by the war; the *Fable for Critics*, a characterization of the authors of the day; *A Legend of Brittany*; *The Present Crisis*; and *The Vision of Sir Launfal*. Lowell also wrote a good deal of prose. He was for some time editor of *The Atlantic Monthly* and *The North American Review*, and his essays in these magazines were afterwards collected into volumes entitled *Among My Books*, and *My Study Windows*.

N.

LXXIX.—THE CAPTURE OF QUEBEC.

GEORGE WARBURTON.

I.—INTRODUCTION.

The Capture of Quebec ! What Canadian is proof against a feeling of patriotic pride, as he thinks of the grand, old, historic city of Quebec ! What British subject can withstand a little dreaming, a little sentiment !

Did not the venerable Jacques Cartier hold a conference with the Indians in this same, quaint, gray city, then the Indian village of Stadacona ? And there Champlain was disturbed in his newly found home by the English, who captured Quebec. But a treaty of peace sent Champlain back to Quebec, and the lily-flag of France waved over Quebec for one hundred and fifty years. The illustrious names of Richelieu, Condé, Beauharnois, Montmorency, Laval, and Montcalm furnish delight for hours.

Montcalm suggests to our minds Wolfe, and what a spirit of contrast is evident even in the names. Montcalm—calm on the mount, fortified in one of nature's strongest fortresses—a fortress that has been described as resembling an ancient Norman stronghold of two centuries ago ; a fortress that had been, as it were, encased in amber and transported by magic to Canada, and placed on the summit of Cape Diamond. And yet a Wolfe, a British Achilles, an Englishman, wanted, longed, yearned to fight for this fortress, this almost impregnable stronghold, this key to Canada.

The French general knew his advantageous position, and though harassed by Wolfe during the whole summer of 1759, he still refused to fight, believing that the English would wear themselves out. "We need not suppose," wrote Montcalm, "that the English have wings." Again, "A hundred men posted here would stop a whole army." And in probably his last letter : "I am overwhelmed with work. I give the enemy another month, or something less, to stay here."

In a letter to his beloved mother, Wolfe wrote, "My utmost desire and ambition is to look steadily upon danger." His desire was accomplished, his ambition attained, as he stood on the Plains of Abraham, and said most emphatically by the flash of his bright, penetrating, soul-inspiring eyes, "You must fight or surrender."

If the teacher can feel the awfulness of that moment ; if he can hear the loud huzzas of the English soldiers ; if he can understand Montcalm's words, "This is a serious business !" ; if he can feel his own heart throb at this story of English pluck and English bravery ;—then he needs no help in communicating his sentiments to his class, in making each little soul live over again the triumph of the Capture of Quebec, in inspiring all to do their duty or to die.

"The spider up there, defied despair ;
He conquered, then why should not I?"

The following extracts from Wolfe's letters show what his character was :

I. "By frequenting men above myself I may know my true condition, and by discoursing with the other sex may learn some civility and mildness of carriage."

II. "All that I wish for myself is that I may at all times be ready and firm to meet that fate we cannot shun, and to die gracefully and properly when the hour comes."

III. "That service is certainly the best in which we are the most useful."

IV. "If I have health and constitution enough for the campaign, I shall think myself a lucky man ; what happens afterwards is of no great consequence."

II.—NOTES AND EXERCISES.

PAGE 233. 1. Explain 'closing scene.' [Scene suggests a drama, a play. Compare Shakspeare's well-known lines, "All the world's a stage, etc."] 2. Define 'romance,' 'episode.' [These are also suggestive of literary works. An episode is a subordinate action, separable from the main action yet connected with it.] 3. How many soldiers had each general? [See page 236.] 4. "France trusted . . . Wolfe." Which words in these two sentences contrast the state of the different armies?

PAGE 234. 5. Explain the meaning of 'ideal beauty.' 6. Do you think the soldiers noticed the beauty of the country? 7. How long was Wolfe before Quebec without discovering the narrow path? [On the 21st of June the English fleet looked on Quebec.] 8. Why was Wolfe's plan particularly daring? 9. Was it usual for Wolfe to lead in person? [Remember that Wolfe had been very ill; but here he resolved to lead the dangerous way. "I know perfectly well you cannot cure me," he said to his physician; "but pray make me up so that I may be without pain for a few days, and able to do my duty: that is all I want. My plan is of too dangerous a nature to order others to execute."] 10. Why was it a necessity to keep his plans secret? 11. "1600 strong." What is the meaning of strong? 12. Tell the meaning of—"the flotilla dropped down." 13. Why, do you suppose, did Wolfe think of Gray's Elegy (see page 331)? [Think of his failing health, the commands from Pitt, the whole summer apparently wasted, his desperate plan, his beloved mother in England, the portrait of Miss Katherine Lowther, that reminded him of his possible future, and above all his fidelity to his own ideal of the perfect soldier.] 14. Is the hero better than the poet?

PAGE 235. 15. Tell in your own words how the English gained a footing on the Plains. 16. Did MacDonald do right in answering "La France?" [La France translated is 'The France'; the French say 'the France' where we say simply France.] 17. Why was the sentry not more particular? [The sentry was expecting a convoy of provisions, and hence did not ask for the password. To prevent questions the cunning MacDonald said, "Hush! the English will hear us!"]

PAGE 236. 18. Distinguish 'embark' and 'disembark.' [To go on ships is the meaning of the former; while the latter is to go from the ships on land.] 19. Tell what orders Wolfe gave his men with regard to forming in battalions. 20. Why was he so careful? 21. When did Montcalm learn of Wolfe's success? 22. Describe the battle?

PAGE 237. 23. Why did Wolfe order his men to reserve their fire? [It is said that some Indians posted in the bushes first attacked the English lines. Had Wolfe's men fired on them, the French army

could have attacked the English before the latter had reloaded.] 24. Explain carefully 'matchless endurance,' 'ghastly gaps,' [Notice the sound of *g*]; 'shivering like pennons,' [Pennons are streamers, banners]; 'dauntless bearing,' [Dauntless means incapable of being frightened by danger]; 'presenting a front,' 'redoubt,' [a fortification], and 'majestic regularity.'

PAGE 238. 25. Would not "the columns had been disordered by death," and "the wrecked hope" be better than the reading of the text? Why not? [Notice the vividness in representing death as acting. Which is easier to pronounce, 'wreck of hope,' or 'wrecked hope?'] In 'wreck of hope,' 'of hope' forms an adjectival phrase modifying 'wreck'; in 'wrecked hope,' 'wrecked' is an adjective modifying 'hope.'] 26. What makes the death scene of these heroes very romantic?

PAGE 239. 27. Does this line from Campbell's "Battle of the Baltic" adequately express the feelings of a victorious nation? 28. Did not the widowed mother rejoice at all? 29. Why was the capture of Quebec so momentous? [Momentous means important.]

III.—GENERAL QUESTIONS.

1. Select the shortest principal sentences that you can find. Show why their shortness is a merit.

2. Select the longest sentence and see if you can tell why the author made it so long.

3. Can you tell why the story is so touching? Does the author seem to feel what he says?

4. Imagine you are a soldier that fought with Wolfe at Quebec. You are asked to tell to your classmates how Wolfe won Quebec. You are allowed ten minutes to do so.

5. Relate an imaginary conversation between two Frenchmen when they learn that the English are on the Plains of Abraham. Use English and write for ten minutes.

6. Select ten military terms. Use each correctly in a sentence.

G. L.

LXXXVII.—THE SONG OF THE SHIRT.

THOMAS HOOD

I.—THE MAN AND HIS WORK.

The little critics laughed contemptuously, when some one said that Tom Hood had written a poem on a shirt. Impossible, they exclaimed, for who ever heard of such a topic for a poem! Yet there it is and a poem no doubt, a poem which will carry its author's name down the long ages. This very "unheard-of-ness," this originality and boldness in the title challenged attention, and the world began to read from curiosity, and has kept on reading from admiration. The fame of this poem shows that no subject is essentially too common for poetry, if only there arise the right man to handle it. The most unpromising material may be moulded into forms of undying beauty by master-hands.

The Song of the Shirt, though specially referring to seamstresses, is in general a plea for all the poor. That they need some one to plead for them still, we have but to look around to see. That they have always and everywhere needed some one to plead for them is no less evident. "Woe unto them that grind the faces of the poor," cried out the Hebrew prophet more than two thousand years ago, and the Founder of Christianity justified the everlasting punishment of lost souls, not on the mere ground of unbelief of any formal creed, but because "I was an hungered and ye gave me no meat, I was thirsty and ye gave me no drink, I was a stranger and ye took me not in, naked and ye clothed me not, sick and in prison and ye visited me not." This poem, then, is essentially and entirely religious—a poetical sermon on the need for Christian justice and fair dealing with the poor.

Hood's occupation as a poverty-stricken journalist in London, gave him that experience of the lives and sufferings of the poor there, which developed the overflowing sympathy of the "Bridge

of Sighs," and the "Song of the Shirt." These show what the man was and what he could do. Yet he was not able to make a living by such writing. His support came from his humorous verses. On this point Stedman says, (Victorian Poets, page 77), "His comic diversions . . . gave him notoriety as a fun-maker, and doomed him either to starve, or to grimace for the national amusement during the twenty after-years of his toiling pathetic life. The British will have their Sampson out of the prison-house, to make them sport." Yet after he was dead the people came round to appreciate him most for what was best in him. A public subscription was opened, and funds came in from all quarters for the erection of the beautiful monument that now stands over his grave. "The rich gave their guineas, the poor artisans and laborers, the needle-women and dress-makers in hosts, their shillings and pence." Beneath the image of the poet which rests upon the structure, are sculptured the words which he himself devised for the inscription :

"HE SANG THE SONG OF THE SHIRT."

II.—ANALYSIS OF THE POEM.

The "Song" proper which the woman is represented as singing, does not include the first and last stanzas of the poem.

STANZA i.—The poet's introduction to the song, describing the person and condition of the singer.

STANZA ii.—The last one—a repetition of this description with a variation to intensify the effect, on the same principle that the repetition of similar sounds in verse (*i.e.*, alliteration and rime) is impressive. The variation in this stanza from the first shows in a great measure the moral motive of the poem, "Would that its tone could reach the rich,"—an appeal to the rich on behalf of the poor.

STANZAS ii. AND iii.—The slavish drudgery of the woman's work and its effect upon her body and mind.

STANZA iv.—She appeals to men for the sake of their women relatives to take some means to relieve her from the stress of work that is slowly killing her.

STANZA v.—Her misery, however, is so great and so hopeless that she scarcely fears death.

STANZA vi.—The scanty reward of all her labor.

STANZA vii.—Her work is as a severe penalty though she has committed no crime.

STANZAS viii. and xi.^b—She must stay in the city and work all the year through, though she longs to see the country in the summer.

STANZA x.—The extreme measure of her misery.

The song part of the poem is not entirely symmetrical and on a superficial examination this might seem a defect, due perchance to the hasty composition of the poem. For it was dashed off at white heat in one sitting, out of a full heart. It might seem that stanza iv. should come at the end of the song, and a strong ending it would certainly make. (This of course would require some alterations in stanza v.) But people in such great distress of mind as this woman was do not have their thoughts flow in logical order, and the poet prefers naturalness here to an artificial symmetry. Compare "Take up arms against a sea" in Hamlet's soliloquy.

III.—EXPLANATIONS AND QUESTIONS.

Song of the Shirt. What does "of" mean here? Compare with "of" in the "Songs of Solomon."

STANZA i.—Observe the alliteration in line 1.

fingers weary. See also "weary hand" in stanza vii.

worn. Wasted as if worn. See similar expression in stanza iv.

eyelids red. Inflammation of the eyelids comes not only from over work but also sometimes from improper or insufficient nourishment. Or is the redness here due to weeping? (See stanza x.)

unwomanly rags. Is this said as a reproach to the woman? If not why does the poet use the expression? Is "unwomanly" here used descriptively or restrictively or both; that is, does the poet mean that any rags are unbecoming to a woman, or that such rags as these were?

needle and thread. To be taken as one term. Why? Compare "Two and two makes four."

poverty, hunger, and dirt. Note the order of ideas. Poverty explains the hunger, and when the body is weakened and the feelings distracted by hunger there is usually little regard for cleanliness. Social and religious reformers now recognize that there is no use in moralizing to hungry people. Hence has arisen the custom in large cities of giving free meals to the very poor and addressing them afterwards.

dirt. Not used in reproach to the woman. How then? Compare "unwomanly rags."

still. Continually, a meaning of the word yet in use in the North of Ireland and probably elsewhere.

STANZA ii.—*While the cock is crowing.* Very early in the morning. For the crowing of the cock as an indication of time, see various passages in the New Testament.

through the roof. The roof was so old and out of repair. Of course the poet intends us to observe that rain would come in here too, another element in the extreme hardship of this woman's lot. With all her work she was so poorly paid that she could not afford (a) food enough to eat (see 'hunger'), (b) or decent clothing (see?), (c) or furniture (see?), (d) or anything but a miserable hovel to live in. Compare stanza vi.

It's oh. The origin of this expression is somewhat obscure, the meaning is "it's better." The Koran or Mohammedan Bible is said to teach that only men are immortal. It is a common reproach against so-called Christian nations that with regard to the practice of certain basic virtues, as honesty and charity for instance, they are far behind some of the tribes they call barbarians. See also the New Testament story of the Good Samaritan.

If this is Christian work. This line is slightly ambiguous. It probably means "since this is the way the people of a Christian country make me work." Evidently the poet is blaming Christian people and putting upon them the responsibility for the hard condition of such working women. What is the precise meaning of "this"? Show that what the woman means by "this" is essentially

unchristian. ("Whatsoever ye would that men should do unto you, do ye even so to them.")

STANZA iii.—*Work—work—work.* This repetition, as the others in the poem, is for strength. It expresses not only the forced continuance but the deadening monotony of the work.

Till over the buttons....dream. Observe the climax reached here, not only in the duration of the work but in the effect of the work. Go back to stanza ii. for the beginning of the series of related ideas. (cock-crowing....star-shining....brain swimming....eyes dimming....sleeping....dreaming.)

in a dream. Nightmare; a common result of overwork is restless sleep and harassing dreams in which the work is continued under all sorts of misfortunes.

STANZA iv.—*With sisters dear....lives.* What is the significance of this form of appeal? Supply words so as to show what the poet means by bringing in an allusion to sisters, mothers, and wives.

wearing out....lives. How could this be avoided? Would it make matters better or worse for men to stop wearing shirts?

Sewing....a shroud. Her work is killing her slowly. Show this meaning in the expression referred to.

STANZA v.—*why do I talk of death?* Supply words at the end of this line ("as of something, etc.") to bring out the antithesis with the idea of the preceding stanza and then go on and show the connection with line 3 and others of the present stanza.

grisly. Hideous, probably to be taken in sense with "phantom." How is death represented in pictures?

fasts. How does this use differ from the ordinary?

O God! Understand after these words an agonizing appeal which would introduced but feebly if one were to use such words as "Why is it that, etc." Show that strength comes from omission here. The poor woman has reached the question that has troubled so many others, the origin of evil. As to the inscrutableness of the dealings of Providence with the poor, compare from "The Cloud

Confines" in the High School Reader "What of....peace that grinds them as grain?"

flesh....so cheap Cheap to her employers and their customers. Explain further.

STANZA vii.—*weary chime*. Explain, also "chime to chime."

As prisoners....crime. Forced and utterly abhorrent labor. The poet here intends us to see the great injustice in our social order when an entirely innocent person receives no better treatment from the world than criminals.

STANZA viii.—*Twit me....spring*. Deride me because I do not and cannot go out and enjoy the weather as they are doing.

sunny backs. An accurate description of the glossy backs of English swallows, true also in a less degree of the Canadian species. Why is "sunny" better than glossy in the poem?

STANZA ix.—*Oh, but....sweet*. In such expressions understand "I long" after the introductory exclamation.

the breath. Explain and justify.

one short hour. One hour, though that is but a short space of time.

woes of want. Enumerate them as mentioned in the poem.

the walk that costs a meal. This line is obscure. It must mean that she cannot now take a walk out to the country as she used to do, because if she did, she would lose the meal that her work in that time would earn. What poverty, not a single meal ahead!

STANZA x.—*A respite*. This term is used chiefly of criminals under punishment. Compare with "As prisoners work for crime."

leisure for love. A possible allusion to neglected children. If she had children, there should have been other references. It is one of the hardships of the very poor that they have not time and energy to devote to their children.

leisure for hope. A pitiful case, not even time to hope for better things?

A little weeping....heart. Compare from Tennyson,

“ Home they brought her warrior dead,
She ne'er swooned or uttered cry ;
All her maidens watching said,
She must weep or she will die.”

Briny bed. Used partly for sake of the alliteration and partly because we speak of the bed of the ocean and of a river.

STANZA xi.—*Would that....rich.* Why? Who is speaking here?

A. S.

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XCV.—THE FORCED RECRUIT AT SOLFERINO.



Elizabeth Barrett Browning

I.—INTRODUCTION.

The class will open their geographies at the map of Italy, while the teacher quickly draws an outline map of that country on the blackboard. He will tell them that Italy about forty years ago was not one united monarchy as it now is. Austria occupied by brute force the districts of Lombardy and Venetia; France was in possession of Rome; a Bourbon prince held Sicily and Italy south from Naples; Piedmont and Sardinia were under Victor Emmanuel, the king, who afterwards, aided by his great minister, Cavour, and his heroic general, Garibaldi, effected the unity of Italy (1860-1870). In 1859 Victor Emmanuel, hoping to drive out the Austrians from the Italian provinces, joined with the Emperor Napoleon III., and

the allied armies proceeded to attack the immense Austrian army gathered on the banks of the Mincio near the little village of Solferino. [The Mincio joins Lake Garda with the river Po. Solferino lies west of the river, about ten miles from the Mincio and equally distant from the lake.] The battle was fought on June 24th, and the allied armies won a great victory over the Austrians, that greatly helped on the deliverance of Italy from foreign hands.

We must fancy ourselves Italians from the Province of Lombardy or Venetia, which the Austrians held, and held with such bloody power that they were doubly hated by the oppressed. We must imagine the Austrians forcing us to join their ranks and advance in battle against the men who were about to fight for our deliverance from the oppressors. What ought brave men to do under such circumstances? Fight to defeat our deliverers, and save ourselves from the slaughter that would follow our defeat? Run from the field? Or—

There was a brave lad from Venetia thus forced to join the Austrian ranks and march against his fellow-countrymen. What did he do? [The poem will then be read, preferably by the teacher, with such sympathy as the noble lines deserve.]

II.—NOTES AND QUESTIONS.

Recruit (*rě kroot'*). A new and untrained soldier intended to supply a deficiency in the army. A "forced recruit," a recruit who does not volunteer, and who is compelled to serve in the ranks.

Solferino (*sol fer ē' nō*). Where and what is it? State briefly the historical event and the causes leading to it, that made Solferino famous. [See Introduction.]

1. 1.—*the Austrian*.—Collective term for the Austrians. Compare "the Gael," "the Saxon."

1. 1.—*you*. Who? [See Introduction.]

1. 1.—*him*. Who?

1. 1.—*you found him*. Who, according to this, gained the victory?

1. 2.—*died . . . all*. What spirit does this show in the recruit?

1. 4.—*you honor*. In what way are honors paid to the heroic

dead? See the first stanza of the *Burial of Sir John Moore, III. Reader*, p. 214.

l. 5.—*Venetian*. Explain his being with the Austrian. [See Introduction.]

l. 7.—*With a smile*. What spirit does this show to have animated the recruit?

l. 8.—*mere soldier*. A soldier by trade, and nothing more than that. What more was the recruit? What did the “tender lips” show of his character?

l. 9.—*No stranger . . . traitor*. Explain. [See Introduction.]

l. 10.—*alien (al'yen)*. Foreign, belonging to another country.

l. 10.—*cloth*. i. e. the uniform made from the cloth (compare the “steel” for the sword, and “blazon the brass” l. 32. below.) What uniform did the recruit wear?

l. 12.—*sent to rest*. Explain in one word. What idea does the writer call up by the periphrasis?

l. 14.—*file*. The line of private soldiers. Compare “the rank and file,” meaning officers and men.

l. 15.—*see!* What scene does this graphic touch call up?

l. 17.—*as orphans*. Why not simply “as children?”

l. 18.—*patriot hands*. Explain. [See Introduction.]

l. 19.—*Let me die*, etc. Explain “*our Italy*.” What spirit does this show in the recruit? Do you admire it?

l. 20.—*by your hands*. Explain.

l. 21.—*Aim straightly*, etc. Who is apparently speaking?

l. 23.—*Deliver . . . away*, etc. What feeling had the young soldier towards the Austrian, as shown by these lines?

l. 23.—*tear me*. Strip away for me.

l. 24.—*badge*. (Here) uniform. See l. 10. What is the usual meaning? How would the bullet “tear away the badge”?

l. 26.—*What then?* Fill out the expression of the thought. [Why (you ask) should I (the poetess) make so much ado about his death? Brave patriotic soldiers have died in thousands ere now, why should I specially commend this young soldier?]

1. 27.—*Ay (i)*. Yes (I admit). It is true that patriot soldiers have died before, but note the difference between their case and his. See ll. 27-32.

1. 29.—*One tricolor*. The flag of Italy is a tricolor, namely a flag of three colors (green, white, red, arranged perpendicularly). "*One tricolor*" would symbolize that unity of Italy for which they fought.

1. 30.—*'mid*. A contraction for?

1. 30.—*triumphant acclaim*. "Acclaim," shout of praise. Here read and compare, "*How sleep the brave*," p. 291 of the *Reader*.

1. 31. *rescued*. From what?

1. 32. *blazon the brass*, etc. To set forth, engraven on tombs, columns, and other monuments, the great deeds they accomplished.

1. 33.—*But he*. Why was it easy for them to die? Why hard for him?

1. 34.—*mixed*. Construe: "mixed with (in the ranks of) the tyrants" and (consequently) "shamed."

1. 34.—*country's regard*. In the eyes of his countrymen. Why speak of country as if a person?

1. 35.—*tyrants . . . her*. Explain. (See Introduction.)

1. 37.—*in a cruel restriction*. By the hard restraints (of fate.)

1. 38.—*guerdon of sons*. The reward that her sons reaped. What reward?

1. 39.—*filial obedience*. "Filial" (L. *filius*, a son). The obedience a son yields. What "obedience" in this case? What "convictions"?

1. 41.—*soul kissed . . . guns*. Accepted death from the guns and blessed his countrymen who shot him. Why the "lips" of the guns? Whose are her guns? What feeling is suggested here by "kissed?" Study carefully each word in this line.

1. 41.—*That moves you*. Were they not affected before? [Read l. 26.] What has been said after line 26 more affecting than the words before that line?

1. 41.—*Nay, grudge not*. What were the hearers doing?

1. 43.—*says your poet*. I am not certain what Italian poet is here

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referred to. Carducci and other contemporary writers have expressed similar sentiments. It is possible, too, as the Notes to the *Reader* suggest, that Horace is meant.

1. 44.—*glory....a tear*. What different feelings towards the "others" as compared with the young soldier would these indicate?

Narrate in your own words and as fully as you can the story of the Forced Recruit, taking in (i.) the historical position of Italy about 1859. (ii.) The circumstances attending the recruit's joining of the Austrian ranks. (iii.) The approach of battle, and the feelings that animated him. (iv.) His death and the finding of his body beside his uncharged musket. (v.) The feelings of his countrymen towards him.

III. — BIOGRAPHICAL NOTE.

The county of Durham, England, was the birthplace of Elizabeth Barrett. Born there in 1809, of wealthy parents, she passed her early years happily, loving the country,—how pleasantly she recalls those days in her poem, "The Lost Bower"—but loving most her books. At ten, she wrote verses, her delighted father being her only "public and critic;" at seventeen she published a little book containing an Essay on the Mind and dedicated to this beloved parent, but without winning the applause of the greater public. Her translation of Prometheus Bound, however, did attract attention, and especially attracted attention as a translation from Greek by a woman. It was discovered that this young woman knew the Greek authors, if not profoundly, at least with a sympathy and an intuition that gave her translation the spirit and melody of the original.

The next year, Miss Barrett, never strong, became a prey to ill health. Until her marriage in 1846, she lived in almost constant suffering, spending seven years in a large darkened room, where lying much of the time on her couch she read and wrote. From this room the poetess sent forth to wake England the "Cry of the Children," an indignant protest against child-labor; where, too, she composed her "Lady Geraldine's Courtship," containing words of praise of Browning, then a stranger to her; words which lead to an acquaintance that was a prelude to marriage. It was in her

thirty-eighth year that Elizabeth Barrett was married to Robert Browning. They left England at once for Italy, where the invalid partly regained health. It was the perfect union of congenial spirits, and in the sunshine of Italy and her husband's love Mrs. Browning found her genius grow ever more mature.

In 1851, appeared "Casa Guidi Windows," a tale of Italy's struggle for liberty; in 1856, her last great poem "Aurora Leigh," really a novel in verse, was published. This poem is autobiographical in its record of thoughts and feelings, for Mrs. Browning has embodied in it her own highest convictions of Life and Art. A few more years and the frail body that held this noble soul released its tenant. In June, 1861, after a short week's illness, Mrs. Browning died in her husband's arms, without pain and in perfect peace.

Uniting purity of character, patience in suffering, ambition, and power of study, with an intense love, not only of her husband but of humanity, and a genuine poetic inspiration, Mrs. Browning became the greatest woman poet since Sappho, and indeed the greatest of all women poets.

On the doorway of her Florentine home, Casa Guidi, the Italians whom she loved so well placed a white marble tablet, and on it are graven these words:—

"Here wrote and died Elizabeth Barrett Browning, who in the heart of a woman, united the science of a sage and the spirit of a poet, and made with her verse a golden ring binding Italy and England.

Grateful Florence placed this memorial, 1861."

F. H. S.

ENTRANCE EXAMINATION PAPERS

OF THE

EDUCATION DEPARTMENT OF ONTARIO.

1890.

Examiners:—J. E. HODGSON, M.A. ; THOMAS PEARCE.

I.

Among the beautiful pictures
That hang on *Memory's Wall*,
Is one of a dim old forest,
That seemeth best of all ;
Not for its *gnarled oaks olden*,
Dark with the mistletoe ;
Not for the *violets golden*,
That sprinkle the vale below ;
Not for the milk-white lilies,
That lean from the fragrant hedge,
Coquetting all day with the sunbeams,
And stealing their golden edge ;
Not for the vines on the upland,
Where the bright red berries rest,
Nor the pinks, nor the pale, sweet cowslips,
It seemeth to me the best.

I once had a little brother,
With eyes that were dark and deep ;
In the *lap of that dim old forest*,
He lieth in peace asleep.
Light as the down of the thistle,
Free as the winds that blow,
We roved there the beautiful summers,
The summers of long ago.
But his feet on the hills grew weary,
And on one of the Autumn eves,
I made for my little brother
A bed of the yellow leaves.

Sweetly his pale arms folded
 My neck in a meek embrace,
 As the light of *immortal beauty*
 Silently covered his face ;
 And when the *arrows of sunset*
 Lodged in the tree-tops bright,
 He fell in his saint-like beauty,
 Asleep by the *gates of light*.
 Therefore of all the pictures
 That hang on Memory's wall,
 The one of the dim old forest
 Seemeth the best of all.

1. What is the title of the foregoing poem? Explain the meaning of the title.
2. What are the main subjects of the poem? State where in the poem each commences.
3. Explain the italicized portions.
4. State why this "picture" should be so dear.
5. Write a note on the mistletoe.

II.

Antonio and Bassanio went together to Shylock, and Antonio asked the Jew to lend him three thousand *ducats* upon any interest he should require, to be paid out of the merchandise contained in his ships at sea. On this, Shylock thought within himself, "If I can once *catch him on the hip*, I will *feed fat* the ancient grudge I bear him ; he hates our Jewish nation ; he lends out money *gratis* ; and among the merchants he rails at me and my well-earned bargains, which he calls interest. Cursed be my tribe if I forgive him?" Antonio, finding he was *musings* within himself and did not answer, and being *impatient for the money*, said : "Shylock, do you hear, will you lend the money?"

1. Who were Antonio, Bassanio and Shylock?
2. Why did Antonio wish to borrow money?
3. What security did Antonio offer?
4. What security did Shylock ask and receive? State Shylock's object in making this request.
5. Explain the meaning of the italicized portions.

6. "O my dear love," said Portia, "despatch all business and begone; you shall have gold to pay the money twenty times over, before this kind friend shall lose a hair by my Bassanio's fault; and as you are so dearly bought, I will dearly love you." Portia then said she would be married to Bassanio before he set out, to give him a legal right to her money; and that same day they were married, and Gratiano was also married to Nerissa; and Bassanio and Gratiano, the instant they were married, set out in great haste for Venice, where Bassanio found Antonio in prison.

(a) What is the subject of this paragraph?

(b) Who was Portia and why did she act so promptly?

III.

Quote any one of the following:

The first three stanzas of "The Forsaken Merman."

The first five stanzas of "Riding Together."

The first five stanzas of "To a Skylark" (Shelley).

1891.

Examiners :—JOHN SEATH, B.A. ; J. S. DEACON.

NOTE.—A maximum of five marks may be allowed for neatness.

I.

O, for *festal dainties* spread,
Like my bowl of milk and bread,
Pewter spoon and bowl of wood,
On the door-stone gray and rude!
O'er me, like a regal tent,
Cloudy-ribbed, the sunset bent.
Purple-curtained, fringed with gold,
Looped in many a wind-swung fold;
While for music came the play
Of the pied frogs' orchestra;
And, to light the noisy choir,
Lit the fly his lamp of fire.
I was monarch ; pomp and joy
Waited on the barefoot boy!

Cheerily, then, my little man,
 Live and laugh, as boyhood can !
Though the flinty slopes be hard,
Stubble-speared the new-mown sward,
Every morn shall lead thee through
Fresh baptisms of the dew ;
 Every evening from thy feet
 Shall the cool wind kiss the heat :
 All too soon these feet must hide
 In the prison cells of pride,
 Lose the freedom of the sod,
 Like a colt's for work be shod,
Made to tread the mills of toil,
Up and down in ceaseless moil :
 Happy if their track be found
 Never on forbidden ground ;
 Happy if they sink not in
Quick and treacherous sands of sin.
 Ah, that thou couldst know thy joy,
 Ere it passes, barefoot boy !

1. State briefly in your own words the substance of the preceding part of the poem.
2. What is the subject of lines 1-14, and of lines 15-34 ?
3. Explain fully the meaning of each of the italicized parts.
4. (a) Show that "pomp and joy waited on the barefoot boy."
 (b) Explain why the poet utters the wish expressed in lines 1-4 and lines 33 and 34.
 (c) Point out the bad rhymes in the above extract.

II.

Bassanio confessed to Portia that he had no fortune, and that his high birth and noble ancestry were all that he could boast of ; she, who loved him for his worthy qualities, and had *riches enough not to regard wealth* in a husband, answered with a *graceful modesty*, that she would wish herself a thousand times more fair, and ten thousand times more rich, to be more worthy of him ; and then the accomplished Portia prettily dispraised herself, and said she was an unlessoned girl, unschooled, unpractised, yet not so old but that she could learn, and that she would commit her gentle spirit to be directed and governed by him in all things ; and she said : " Myself and what is mine, to you and yours is now *converted*. But yesterday,

Bassanio, I was the lady of this fair mansion, *queen of myself*, and mistress over these servants; and now this house, these servants, and myself, are yours, my lord; I give them with this ring:" presenting a ring to Bassanio. Bassanio was so overpowered with gratitude at the gracious manner in which the rich and noble Portia accepted of a man of his humble fortunes, that he could not express his joy and reverence to the dear lady who so honored him, by anything but *broken words* of love and thankfulness; and, taking the ring, he vowed never to part with it.

1. What is the subject of the foregoing paragraph?

2. Give a brief account of

(a) the events that precede those narrated in the above extract; and

(b) how Bassanio kept his vow never to part with the ring.

3. From what you have read in "The Merchant of Venice," give reasons for believing

(a) that Portia had a "gentle spirit;" and

(b) that Bassanio had "worthy qualities."

4. Explain the meaning of each of the italicized parts.

5. Explain how it is that the author describes Portia as "accomplished," and she speaks of herself as an "unlessoned girl, unschooled, unpractised."

Why does Portia address her lover as "Bassanio" in line 15, but as "my lord" in line 18?

III.

Quote any one of the following

The last three stanzas of "To Mary in Heaven."

"The Three Fishers."

The last two stanzas of "Pictures of Memory."

1892.

Examiners :—JOHN SEATH, B.A., J. S. DEACON.

NOTE.—A maximum of five marks may be allowed for neatness.

I.

“ Princess ! if our aged eyes
 Weep upon thy matchless wrongs,
 'Tis because resentment ties
All the terrors of our tongues. v. = 2.

“ Rome shall perish !—*write that word*
In the blood that she has spilt ;
 Perish, hopeless and abhorr'd,
 Deep in ruin as in guilt ! v. = 4.

“ Rome, for empire far renowned,
 Tramples on a thousand states ;
 Soon *her pride shall kiss the ground—*
 Hark ! the Gaul is at her gates ! v. = 4.

“ Other Romans shall arise,
 Heedless of a soldier's name ;
Sounds, not arms, shall win the prize,
Harmony, the path to fame. v. = 4.

“ Then *the progeny that springs*
From the forests of our land,
Armed with thunder, clad with wings,
 Shall a wider world command. v. = 4.

“ Regions Cæsar never knew
Thy posterity shall sway ;
Where his eagles never flew,
 None invincible as they.” v. = 4.

1. What is the subject of the foregoing extract, and under what circumstances is it supposed to be spoken ? v. = 2 × 2.

2. Explain fully the meaning of each of the italicized parts [Value given with each stanza.]

3. Distinguish between the meanings of “resentments,” line 3, and “anger ; and “tramples,” line 10, and “treads ;” and supply the words left out in line 24. v. = 6 (2 × 3).

4. Write out in as simple language as you can, the meaning of each stanza, and tell how each part of the prophecy has been fulfilled. v. = 12 + 6.

5. Point out the bad rhymes in the above extract. v = 2.

II.

The battle commenced with a cannonade, in which *the artillery of the Nabob did scarcely any execution*, while the few field-pieces of the English produced great effect. Several of the most distinguished officers in Surajah Dowlah's service fell. Disorder began to spread through his ranks. His own terror increased every moment. One of his conspirators urged on him *the expediency of retreating*. *The insidious advice*, agreeing as it did with *what his own terrors suggested*, was readily received. He ordered his army to fall back, and this order *decided his fate*. Clive *snatched the moment*, and ordered his troops to advance. The confused and dispirited multitude gave way before *the onset of disciplined valor*. No mob attacked by regular soldiers was ever more completely routed. The little band of Frenchmen, who alone ventured to confront the English, *were swept down by the stream of fugitives*. In an hour the forces of Surajah Dowlah were dispersed, never to reassemble. Only five hundred of the vanquished were slain. But their camp, their guns, their baggage, innumerable waggons, innumerable cattle, remained in the power of the conquerors. With the loss of twenty-two soldiers killed and fifty wounded, Clive had scattered an army of near sixty thousand men, and subdued an empire larger and more populous than Great Britain.

1. (a) What is the subject of the foregoing extract? v. = 2.

(b) Tell briefly the events that led to the battle. v. = 4.

2. Explain the meaning of each of the italicized parts. v. = 2 × 8.

3. (a) Distinguish between the meanings of "terror," line 6, and "fear;" "mob," line 15, and "crowd;" and "to confront," line 17, and "to meet." v. = 2 × 4.

(b) Why is "innumerable," line 22, repeated? v. = 2.

4. Give briefly, in your own words, the meaning of the foregoing extract. v. = 8.

III.

Quote any one of the following :

The stanzas of the "Elegy Written in a Country Churchyard," beginning with "Beneath those rugged elms" and ending with "The paths of glory lead but to the grave." v.=10.

"Lead, Kindly Light."

The last two stanzas of "Yarrow Unvisited."

1893.

Examiners :—J. E. HODGSON, M.A. ; J. S. DRACON.

I.

Ring out, wild bells, to the wild sky,
The flying cloud, the frosty light :
The year is dying in the night ;
Ring out, wild bells, and let him die.

Ring out the old, ring in the new,
Ring, happy bells, across the snow :
The year is going, let him go ;
Ring out the false, ring in the true.

Ring out *the grief that saps the mind*, (v=2)
For those that here we see no more ;
Ring out the feud of rich and poor,
Ring in redress to all mankind.

Ring out *a slowly dying cause*, (v=2)
And ancient forms of party strife ;
Ring in the nobler modes of life,
With sweeter manners, purer laws.

Ring out the want, the care, the sin,
The *faithless coldness of the times* ; (v=3)
Ring out, ring out my mournful rhymes,
But ring the *fuller minstrel in*. (v=2)

Ring out false pride in place and blood,
The *civic slander* and the spite ; (v=2)
Ring in the love of truth and right,
Ring in the *common love of good*. (v=2)

Ring out old shapes of foul disease,
 Ring out the narrowing lust of gold ;
 Ring out the thousand wars of old,
 Ring in the thousand years of peace.

Ring in the valiant man and free,
 The larger heart, the kindlier hand ;
 Ring out the *darkness of the land*, (v=2)
 Ring in the *Christ that is to be*. (v=2)

1. (a) Name the group of poems to which the foregoing belongs.
 (v=2)

(b) Give the name of the author and the titles of two other poems that he wrote. (v=1+2)

2. State briefly the wish expressed in the extract. (v=4)

3. (a) What scene is presented in the first stanza ? (v=3)

(b) Show that the last two lines of the extract are a summary of the whole. (v=6)

4. What is the relation in thought between the second stanza and those that follow ? (v=2)

5. (a) With what word is the second line of stanza 3 connected in thought ? (v=2)

(b) What is meant by the "feud of rich and poor" ? What is the cause of it ? (v=2+2)

6. Explain the italicised portions of stanzas 3, 4, 5, 6, and 8.

II.

Goethe was proud to call himself a pupil of Shakespeare. I shall at this moment *allude* (v=1) to one *debt of gratitude* (v=2) only which Germany owes to *the poet of Stratford-on-Avon*. (v=2) I do not speak of the poet only, and of his art, *so perfect because so artless* ; (v=2) I think of the man with his large, warm heart, with his sympathy for all that is *genuine*, (v=2) unselfish, beautiful, and good ; with his *contempt* (v=1) for all that is *petty*, (v=2) mean, *vulgar*, (v=1) and false. It is from his plays that our young men in Germany form their first ideas of England and the English nation, and in *admiring* (v=1) and loving him we have learned to admire and to love you who may proudly call him your own.

1. By whom and under what circumstances was the speech, from which the extract is taken, delivered? (v=1+3)
2. What is the subject of the paragraph? (v=2)
3. Who was Goethe? Explain fully the first sentence. (v=2+2)
4. Give the meaning of the italicised portions.
5. Give briefly in your own words the meaning of the paragraph. (v=5)

III.

And now the bell—the bell she had so often heard, by night and day, and listened to with *solemn pleasure* (v=1) almost as a *living voice* (1)—rang its *remorseless* (1) toll for her, so young, so beautiful, so good. *Decrepit* (1) age, and vigorous life, and helpless infancy, poured forth [or. crutches, in the pride of health and strength, in *the full blush of promise* (2), in the *mere dawn of life* (2)] to gather round her tomb. Old men were there, whose eyes were dim and senses failing; grandmothers, who might have died ten years ago, and still been old; the deaf, the blind, the lame, *the palsied* (1)—*the living dead* (1) in many shapes and forms—to see the closing of that early grave.

1. What is the subject of this paragraph? (v=2)
2. Give the meaning of the italicised portions.
3. In the sentence commencing “Decrepit age,” explain the connection between the phrases in the portion in brackets and those in the preceding part. (v=3)
4. Describe, in as few words as possible, the picture that is presented here. (v=3)

IV.

Quote any one of the following:— (v=10)

“Before Sedan.”

“The Three Fishers.”

The first six stanzas of Shelley’s “To a Sky-Lark.”

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